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NEW YORK, SATURDAY, JANUARY 4, 1930

WHOLE NO. 2595



Eleanor Spencer

Internationally Celebrated Pianist

Who Will Make Her Reappearance in New York at Carnegie Hall, January 18.



BEN ALLEY,

one of the most popular concert tenors appearing over the radio today. He is heard on the La Palina Hour on Wednesday and Sunday evenings; Manhattan Moods, Thursday evenings; Commodore Hour, Wednesday evenings; Howard Fashion Plates Hour on Fridays, and the Curtain Call Hour. Among the numbers with which he has been unusually successful are that haunting Viennese waltz, Dance Away the Night, Cadman's Our Little Dream, Oley Speaks' Love's Like a Rosebud, Geoffrey O'Hara's Guns, Mana-Zucca's Aint No Use, and Leo Edwards' Love is Heaven, all of them from the recital-song catalog of De-Sylva, Brown & Henderson. (Photo © George Maillard Kesslere)



MARGARET E. MacCONACHIE,

photographed last summer with Lady II, one of her favorite pets. Miss MacConachie has a most attractive home in Brownsville, Texas, where she is surrounded by many beautiful flowers, trees and pets. At the present time she is busy preparing for a series of recitals to be given after the holidays, one of them a studio affair and the other two public recitals. Miss MacConachie has a number of interesting voice and piano pupils who are planning a pretentious musical event for the near future.



EMIL HERRMANN,

violin expert and dealer in rare violins, who sailed from Europe yesterday for New York on the S. S. Bremen, after spending over six months on the Continent adding many new and rare specimens to his already celebrated collection of violins by famous masters. Mr. Herrmann's list of clients includes many of the prominent violinists and collectors in the world today.



HOPE HAMPTON AND DIANA KASNER,

the New York accompanist (right), who made a round-the-world trip together several years ago. Miss Kasner acted as Miss Hampton's accompanist for five years. The accompanying picture was taken on one of their tours.



CLARICE BALAS,

pianist and teacher of Cleveland, who opened her season's activities on December 15 by playing over the radio on the Lyon & Healy Hour. Miss Balas is planning to present three of her pupils in individual recitals in Cleveland in the near future.



ENTRANCE TO VILLA OF GIOVANNI MARTINELLI,
near Milan, Italy.



JOSEPHINE FORSYTH

(in private life, Mrs. Philip A. Myers), and her infant daughter, Phyllis Arlene. At the christening of the baby, Queena Mario, soprano of the Metropolitan Opera Company, sang a setting to The Lord's Prayer which was composed by Miss Forsyth for her own wedding.



BEDA ANDERSON,

who is so well endowed with voice, musicianship and personality that she has been granted a scholarship with Rhoda Mintz at her new Plainfield, N. J., studios. Miss Anderson is well known in New Jersey for her concert, church and radio work and she also is an officer of the MacDowell Music Club of Plainfield.



PROF. A. H. TROUK,

teacher of violin, with studios in Brooklyn, N. Y. He was the discoverer and first teacher of Gisella Neu, and ten months after she received her first lesson on the violin, Prof. Trouk presented her in her debut recital abroad.



JENO DE DONATH,

violinist, who has achieved notable success in his many appearances as a member of the Lester Concert Ensemble. Following an engagement in Johnstown, Pa., the press declared that Mr. de Donath has a splendid technical equipment and produces a lovely and well-varied tone, his double stops being impeccable. At practically every concert he is called upon to play his Guitarre Valse, which always wins the acclaim of the audience. New compositions by Mr. de Donath, including a song and a tango for piano, are soon to be published by the Theodore Presser Company. In addition to his concert activities, the violinist also plays at the Fox Theater in Philadelphia.

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Galli-Curci's "Home Sweet Home" Delights Metropolitan Audience

Distinguished Artist Returns to Broadway in Barber of Seville—Rosa Ponselle and Lauri-Volpi Shine in Andrea Chenier—Christmas Performance of Haensel and Gretel.

TANNHAEUSER, DECEMBER 23

A large audience gathered to hear the second Tannhaeuser of the season with Maria Jeritza as Elizabeth. The portrayal of such women as Tosca, Carmen, Turandot, Egyptian Helen, Girl of the Golden West, is a most versatile artist, so that she can be equally happy in the delineation of Wagner's saintly heroine. In excellent voice, this gifted woman brought all her superior intelligence to bear on her task, registering a performance which could not but delight the most captious. A rare artist, indeed, is Jeritza.

Walther Kirchhoff, wearing a beard, was the Tannhaeuser, giving an earnest and well-voiced impersonation of the erring and repentant Wartburg knight. Lawrence Tibbett's fine baritone was heard at its finest in the Evening Star Song, and the handsome and comme-il-faut Venus (a rare apparition) was Mme. Matzenauer. Richard Mayr was an admirable Landgraf and Editha Fleischer was, as usual, a sweet voiced shepherd. Artur Bodanzky conducted.

DOUBLE BILL, DECEMBER 25, (MATINEE)

A new double bill was the Christmas afternoon offering at the opera, and it proved a happy combination: Haensel and Gretel and Pagliacci. Crowds of enthusiastic children—and adults—were delighted with the former, a charming performance. Queena Mario and Ina Bourskaya, in the title roles, carried off first honors, with an assisting cast that included Dorothea Manski, Henrietta Wakefield, Louise Lerch and Dorothea Flexer, with Gustav Schützendorf, Mr. Bodanzky conducted. The Pagliacci brought a new Nedda, Mme. Oltrabella, Martinelli, Scotti, Cehanovsky and Bada, with Mr. Bellezza giving the score a spirited reading.

LA RONDINE, DECEMBER 25 (EVENING)

Sinister tragedy was tucked away on the Metropolitan's fifty foot shelf on Christmas night to give way to Puccini's light and cheery La Rondine. The opera closed with

only two broken hearts, and the evening was as gay and colorful as any holiday could ask. Bori and Gigli sang their wonted ways, and Editha Fleischer and Armand Tokatyan were as amusing and tuneful as ever. La Rondine is a very pleasant change from revenge and biers. It was a merry Christmas.

THE BARBER OF SEVILLE, DECEMBER 26

There was a capacity audience at the Metropolitan on Thursday evening to greet Galli-Curci on her return to the New York operatic stage for this season. The diva is always sure to pack a house wherever she sings, and especially, of course, when she selects a vehicle so deservedly popular as Rossini's comic opera, The Barber of Seville, and the role of Rosina is one of which she is particularly fond, and wisely so. Her extraordinarily beautiful voice, splendid skill in coloratura and her charming personality fit her for this role so exactly that, had Rossini been a contemporary, one would say he had written it especially for the renowned Amelita. She won a tremendous success with her audience. In the lesson scene she sang Dinorah's Shadow Song, and in response to much applause added Home, Sweet Home, the singing of which was certainly not the least of her evening's achievements. This great artist has respect for the tradition of the school and the age of Rossini, and never allows the poise of the great composer to escape her, nor does she ever take liberties with the classic style of his music. Her performance was an artistic triumph, as well as a triumphant success.

Armand Tokatyan sang the role of Count Almaviva, and delivered the lovely music with skill and charm. His voice was at its best, and its delicious smoothness, deep sonority and flexibility were a delight. Ezio Pinza, as Don Basilio, scored a deserved success. Giuseppe De Luca, as Figaro, proved himself once more, as he has so often in the past, to be an artist of outstanding merit. Pompilio Malatesta as Dr. Bartolo added materially to the success of the evening.

(Continued on page 19)

PASQUALE AMATO,

who is appearing once a month over the radio from station WEAJ in the Puccini operas. On November 16 he sang in Butterfly and December 21 in Tosca. "My one regret was that, having that great singer, Amato, on the cast, he could be heard in only such short periods of song, although one phrase by him might out-weigh an entire song by many another eminent singer," is but one of the many cordial letters of commendation received by the baritone from enthusiastic listeners-in.



New York Emanu-El Dedication Program

At the dedication of the new Temple Emanu-El, at Fifth Avenue and 65th Street, New York, on January 10, the musical program will include works by Ernest Bloch, Frederick Jacobi, Lazare Saminsky, Joseph Achron, Pergolesi, Purcell and Cesar Franck. The assisting artists will be Joseph Achron, Gottfried Federlein, Ruth Rodgers, Mildred Kreuder, Henry Clancy, Moses Rudinov and Carl Schlegel.

A. P. Cable About Pinner's Berlin Success

Under the heading, "Berlin Audience Applauds Pinner," the following Associated Press cable appeared recently in the New York Times, and elsewhere: "Berlin, December 14 (AP.)—Gina Pinnera, New York soprano, was called back repeatedly for en-

cores at her debut in the Philharmonic Hall tonight until the lights were turned out. The audience applauded particularly her operatic selections."

Paris Hears Stravinsky Premiere

PARIS.—Stravinsky's new Capriccio for piano and orchestra recently had a highly successful premiere in Paris at the Salle Pleyel. It was played by the composer under the conductorship of Ernest Ansermet. A very large audience applauded tumultuously, recalling Stravinsky many times. B.

Cadman Writes Movie Operetta

Cadman has written the entire score of the operetta entitled The Marseillaise, just released by the Universal. John Boles, baritone, takes the leading role in the picture. There are three outstanding songs: Love Time, The Song of the Sword, and Silhouette, as well as several choral numbers.

THE CARTOONIST FINDS HUMOR EVEN (OR PERHAPS ESPECIALLY) IN THE TRAGIC

VIAFORA TOOK THIS MENTAL PICTURE WITH HIM FROM THE RECENT LUISA MILLER REVIVAL AT THE METROPOLITAN



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Pavel Ludikar.

COUNT WALTER,
Tancredi Pasero.

LUISA,
Rosa Ponselle.

RODOLFO,
Giacomo Lauri-Volpi.

FEDERICA,
Marion Telva.

MILLER,
Giuseppe De Luca.

ALFREDO CASELLA DISCUSSES JAZZ

(Excerpts from an article which appeared in *L'Italia Letteraria*, September 1, 1929.)

Casella introduces his article by saying that he feels it timely to write on the subject of jazz as he has never read in Italian any article which discussed the subject with any real, fundamental knowledge of the subject, which is being studied by all Europeans, with the exception of a few stubborn provincials. His opening thesis is that the jazz of the United States is a North American development of Afro-American material, and only partially that of Europeans.

"The rhythm, the polyphony and the instrumental technique are those of the Negro and of the American, while the harmony is without doubt the only European element of this curious development."

He further adds that the commercial realization of jazz is essentially that of the white man of New York. He proves that jazz is the music of the Negro and not that of the Indian, because the Indians never participated in the real life of the United States and were not an active element of the nation's development, while the Negro, having accepted from the white man his religion, his laws, his tongue and his customs, became an important factor of the North American life. Furthermore, he states that it would have been impossible to reconcile the Redskin to the impetuous, sensual ardor which is a great factor of jazz.

"Jazz expresses with admirable sonorous eloquence that vertiginous mixture of blood and races which is the United States. Born in the jungle, this art transformed itself in the heart and on the lips of the American Negro so as to finally reach the North, and find its final expression in the works of the white man, such as Whiteman, who is a Christian, or Berlin and Gershwin who are Jews. Jazz is today a form of art, the only North American art, I would say, which has been able, in less than fifteen years, to conquer the world with a success which has not been previously recorded in the history of music."

"The derivation of the world 'jazz' is obscure, nor is it definitely known where it had its origin. There are various stories of little importance which try to clarify this fact. The important fact of jazz is that it rests upon two essential, characteristic elements: the syncopated Negro rhythm, and the instrumental technique. The syncopated rhythm was introduced to North America by the Negro and the Mexican, and was prevalent even before the Civil War; but in speaking of jazz it is necessary to establish a dividing line between the rhythm of ragtime, such as was prevalent fifteen or eighteen years ago, and that of the fox trot which is the real typical rhythm of jazz. In ragtime the syncopation exists, but it is limited to some spots here and there in the melody, without this melody assuming an antagonistic character toward the accompanying bass, while, on the contrary, modern jazz has introduced in the accompanying polyphony a melange of rhythms, which adapt themselves to the general rhythmic development of the piece, but which individually live their own life within this medium."

"Of this harmony of jazz there is not much to say. This is a harmony which Europe is able to date to the Debussian epoch. It is, therefore, not in this field of jazz that the European is able to find a subject for wonderment, but it must be added that the instrumental technique of jazz, which is based on the instability of the voice parts, enriches the harmony by means of thousands of improvisations. It is also difficult to speak of the contrapuntal quality of this art as it is closely allied to the polyrhythm which has already been discussed as essential to jazz, and in all of this must be remembered the extraordinary polyphonic attitude of the Negro, which is based above all on a natural ear, and absolute infallibility as to intonation, and also on a marvelous instinctive predisposition of the Negro to conceive music parallel with comedy, in which each instrument plays an individual part and assumes an altogether dissimilar physiognomy to its companions."

"In passing, a quality of the polyphonic technique of jazz must be noted which likens this instrumental art to the best Mozartian technique or the most modern music of our times—that is, the total absence of doubles in the instrumentation. In this, jazz is anti-Wagnerian and comes close to the best nineteenth century European instrumentation."

"As to the technique of jazz, it is to be said that it constitutes a new manifestation of the American mentality, a mentality which does not know the past, and which can therefore dare certain things which are totally impossible to the Europeans. It is because of this quality that the Afro-American was able to make use of certain instruments which the Europeans have known of for centuries, but which they obstinately refused to consider because of certain traditional aspects which the Negro knows nothing about. The European is born with

the idea that the trombone must be solemn and majestic, the trumpet must be heroic, the oboe pastoral, the drum military, the violin lyric, the pianoforte romantic, etc., etc., and no European would ever have arrived at the point of creating an agile trombone, a trombone capable of glissandi, one which can sing like a cello or laugh like a hyena, or to make of the trumpet a hysterical and chattering old woman, or to suppress in the piano any possibility of expressiveness, and to limit its use to that of an instrument of percussion and of one totally anti-lyric. These ideas could only emerge from the virginal minds of the enfant terrible of the new world."

"The predominating element of jazz is the saxophone, which was invented in 1842 by Anthony Joseph Sax, and remained until the following century without use, with such few exceptions as in the Bizet *Arlesienne* or in the *Domestic Symphony* of Strauss. It had to wait the coming of a new music to find its reason for being. It must be added that, used in a small ensemble of eight or ten instruments, and especially when combined with muted trumpets and trombones, the saxophone acquires a high value of expression. The art of the Afro-American also knew how to develop the technique of the saxophone in a very short time, utilizing its full possibilities, its capacity for the expression of nostalgic and sensuous feeling which are basic feelings of jazz."

"Another new element of jazz is the banjo, which, it is said, originated in Central Africa. It was first used in San Francisco in 1909 in the orchestra of Hermann Heller, who played at the St. Francis Hotel, and it was also at this same hotel that the saxophone was introduced to jazz, and this in the year 1914 in the orchestra of Art Hickman."

"In Europe it is generally understood that American jazz is noisy. This is not true. Aside from a few wild moments this music is sweet, velvety and soft as an Oriental carpet. There is nothing brutal in it, but instead a sweet, morbid and voluptuous sonority, at times sad, which often achieves the expression of real emotion. Jazz is also a spiritual expression, because there is no technique which has not a spiritual essence. It is an integral part of the spirit of a new country, of a new civilization. Beneath its appearance the American life hides vast, nostalgic sufferings, infinite aspirations toward the unknown. An excellent example of this is Paul Whiteman's *Sad Gaiety*."

"Furthermore, jazz is above all a Negro creation and therefore a creation of a race which is most nostalgic and most unhappy; and has not this art been developed by another race essentially without a country, that is, the Jew."

"Jazz faces new problems, such as is found in the right of the interpreter of this

music. In jazz the interpreter becomes something altogether more audacious than the interpreter of classic music, who must closely follow the composer's indications."

"Jazz must be considered not only as an important phenomenon in musical history, but also as an immense progress which has been accomplished in music of the more popular type. I do not hesitate to say that I consider jazz, and here I mean the American jazz, as a potential educational means for the masses. It is to be seen, however, what it will become in the future, whether it will remain dance music, or whether its technique will be able to serve as a base of a symphonic or theatrical art. This is a problem which does not depend upon the European to solve, and I recall here the flights of Stravinsky, Hindemith, Ravel and of myself in an attempt to write a European conception of the blues, and our complete failure in this. This solution falls upon the American, and the best talents of America are at this time working upon this development, of which an example is George Gershwin and his *American in Paris*, which may be termed already as something beyond an attempt. The European can consider jazz as an artistic fact of great importance, but also as a work which belongs to the United States, and which its own musicians and composers will have to develop."

Bruno Walter to Conduct Gewandhaus Concerts

BERLIN.—Bruno Walter has just been appointed sole conductor of the Leipzig Gewandhaus concerts. Since Furtwängler gave up this position two years ago, the interregnum has been filled by seven or eight of the leading conductors of Europe who appeared as guests.

H. L.

Goodson and Prokofieff Arrive; Goldsand Due

Katharine Goodson and Serge Prokofieff have arrived in America for concert tours. The English pianist came on the *Mauretania* last week, and the Russian composer-pianist on the *Berengaria* this week. Robert Goldsand, Viennese pianist, is due to arrive on the *George Washington* on January 5.

Strauss' *Arabella* for Salzburg

VIENNA.—Richard Strauss' new opera, *Arabella*, will have its world premiere at the Salzburg Festival next summer, under the leadership of Clemens Krauss. Among the other operas to be performed are *Figaro*, *The Magic Flute*, *Rosenkavalier*, *Fidelio*, *Don Giovanni* and *Don Pasquale*.

B.

Management Ernest Briggs Moves

Management Ernest Briggs, Inc., has moved to a new suite of offices in the Times Building, New York. The Tony Sarg Company, Inc., and the Stephen Foster Society also will occupy offices with Management Ernest Briggs.

Cologne Hears Königsberg Radio Orchestra

COLOGNE.—An event of general interest was the guest appearance of the Königsberg Radio Orchestra at the Lesesaal, under the direction of one of Germany's prominent conductors, Hermann Scherchen. This organization is visiting the principal cities of the country as a model radio orchestral body. It is, in fact, a splendid corps of musicians under the brilliant guidance of a conductor of strong personality and great musicianship. A model performance was that of Mozart's *Symphony in A major*, with all its subtlety and tenderness brought forth as only an organization of the highest rank can succeed in doing. Schönberg's *Pelleas and Melisande* in a new form, and Stravinsky's humorous *Pulcinella Suite* completed a most enjoyable evening.

To hear a rich, dark colored and expressive contralto like that of Eva Liebenberg is at all times a delight to lovers of "Lieder." A statuesque beauty with a strong personality, who understands how to sing Brahms, Schubert, Hugo Rasch and Richard Strauss, this singer possesses great vocal allurements and excellent technique. The renowned accompanist Michael Raucheisen presided at the Bechstein in his usual excellent manner.

Jeannette Ysaye, violinist, the young and handsome wife of Eugene Ysaye, played her first concert in Germany in Cologne. Though somewhat nervous at first she soon recovered her poise, for the new audience warmed up rapidly as soon as she revealed her admirable schooling, fine bowing, brilliant tone and technique. Reliable support was given the recitalist by the well known accompanist Waldemar Liachowsky.

Adolf Busch appeared as soloist at the fourth concert of the *Concertgesellschaft*. In this artist we find a union of expansive technique, nobility of tone and intellectual simplicity of feeling. His playing of the Beethoven concerto for violin and orchestra was something to be remembered. Conductor Abendroth's perfect accompaniment added to the

soloist's great success. Beethoven's *Meeresstille und glückliche Fahrt*, for mixed chorus and orchestra and Brahms' *Symphony No. 3 in F major* completed the excellent program.

The great concert event of the present season was the fourth *Meisterkonzert*. It was given by Furtwängler and his glorious Philharmonic orchestra from Berlin. It was the climax of orchestral interpretive art. One must believe what many claim, that "Furtwängler is the most popular conductor in Germany today," after hearing the cheering of the thousands of auditors who attended this extraordinary concert.

At the Opera La Bohème was the vehicle for the presentation of a new guest artist. Nada Keyrova, from Prague, was the Mimi; she had a fair success, though her vocal technique still leaves much to be desired. The performance under the able direction of Fritz Zaun, who displayed extraordinary knowledge of Italian style and tradition, was very good. The big event was the premier of Jaromir Weinberger's comic opera *Schwanda, the Bagpipe Musician*. This opera was first produced in Breslau. Weinberger follows very closely in the footsteps of Smetana, though of course he is more modern. There are many interesting moments, though a free use of the blue pencil would improve matters greatly. Weinberger appears not to understand the compass of the different voices. The staging was ultramodern but interesting and artistic. Scenery of glaring and clashing colors, but novel and not displeasing. The conductor, general Music Director Szenkar, though a very able musician, allowed the orchestra to indulge in too much fortissimo, which did much to mar the singing. Josef Witt, as Babinsky the Robber, was excellent. The best work of the evening was that of Hubert Mertens in the role of the Devil. His enunciation and acting were exceptional. It is very improbable that *Schwanda* will ever become what is called a "repertoire opera."

F. H.

Detroit Symphony Well Received in Buffalo

Gabrilowitsch Praised—Other News

BUFFALO, N. Y.—The Roth String Quartet of Budapest made its first Buffalo appearance in the Hotel Statler ballroom, opening the series under the auspices of the Buffalo Symphony Society. Messrs. Roth, Antal, Molnar and Van Doorn are artists of rare ability, and in their performance of the Mozart G major quartet, Debussy quartet and the Schumann A minor, the ensemble was unusually fine, the large audience expressing its approbation and recalling the artists repeatedly.

The Dayton Westminster Choir appeared in a program of sacred music under the leadership of John Finley Williamson in the Consistory Auditorium, the second concert of the Philharmonic series. Zorah B. Berry local manager. The choral effects were novel and interesting, a solo soprano voice lending charm to some of the numbers, all of which were sung accompanied.

Edward Johnson, Metropolitan opera tenor, and the Rubinstein Chorus of women's voices, R. Leon Trick, conductor, brilliantly opened the Van de Mark series in Elmwood Music Hall. A concert tenor of like calibre has not been heard in Buffalo in some time, with his charm of personality, splendid voice, fine interpretations, tender, emotional and dramatic. In fact he is a finished singer of songs of all schools and small wonder is it that the enthusiastic audience recalled him times without number and he graciously responded with numerous encores. Blair Neale furnished finely wrought, musicianly accompaniments. The Rubinstein gave an excellent account of themselves, the enlarged chorus singing with splendid tonal quality and good effect in their groups of songs. Enthusiastic applause was awarded Mr. Trick and his organization. Maurice Nicholson, accompanist for the chorus, furnished his usual well balanced, reliable support at the piano.

A record audience that filled every niche of available space in the Consistory Auditorium greeted Fritz Kreisler, upon his appearance Thanksgiving eve.

Applause of welcome greeted Ossip Gabrilowitsch upon his appearance on the stage in Elmwood Music Hall conducting the Detroit Symphony Orchestra in a concert under the auspices of the Buffalo Musical Foundation, Inc., Marion De Forest, manager. The program was outstanding in variety and contrast, the beautiful Fourth *Symphony* of Brahms, the lovely *Serenade* for Wind Instruments, Bach and Wetzlar numbers, the Roumanian Rhapsody, Enesco, in conclusion affording keen pleasure to the large audience which signified its delight in rapturous plaudits for conductor and his men. The afternoon program for school children was conducted by Victor Kolar and played to a record audience due to the tireless efforts of William Breach, supervisor of music in the public schools, and to the cooperation of Ernest Hartwell, superintendent of education. Edith Rhett's gave her usual explanatory talk, and the children sang Christmas carols under the direction of Mr. Breach, with Lillian Estrinn at the piano.

The Buffalo Orpheus Male Chorus gave the first concert of its sixtieth anniversary celebration in Elmwood Music Hall, and it was attended by a large audience of members and friends. Emily Stokes Hager, soprano, was the outstanding soloist. Emerson Knair acquitted himself creditably in his solo passages. The chorus sang with its accustomed vitality, Seth Clark conducting. Robert Hufstader was at the piano for chorus and soloists.

The Chromatic Club presented, as soloists at its last recital, Olive Frost, pianist; Ruth Welch, soprano; Eunice Shapiro, violinist; Ethyl McMullen and Ilona McLeod, accompanists. Miss Frost displayed cultivated musicianship in her playing of the Schumann sonata, op. 22, and the Chopin *Fantasia in F minor*, and was obliged to respond to enthusiastic applause with an encore in which she heightened the previous favorable impression. Mrs. Welch's list of unacknowledged, beautiful songs in French and English delighted her hearers, her voice and interpretations winning great favor, her artistic accompanist, Miss McMullen, sharing the honors. Youthful Miss Shapiro, violinist, has already gone far along the road to success in her chosen art, and much is expected of her future, for she displays unusual talent and progress for her years. So enthusiastic were her hearers that a double encore was insisted upon. Ilona McLeod was her worthy associate in the piano parts.

The Choral Club of women's voices, conducted by Arnold Cornelissen, gave its first concert of this season in the Hotel Buffalo ballroom and enlisted as soloists Harriet Shire in a group of soprano numbers admirably sung. William Miles Thomas, bass-baritone, and a quartet of chorus members, Mrs. Howard Ferrell, Mrs. George Fleischman, Mrs. William O'Day and Mrs. Pearl

(Continued on page 13)

Pittsburgh Hears Host of Interesting Artists

PITTSBURGH, PA.—Versatile Paul Robeson was heard in recital at Carnegie Hall on December 3 before an enthusiastic audience. His opulent bass-baritone voice is one of beauty and a joy to hear, especially in his pianissimi effects which were ravishing. Negro spirituals were his sole offerings and they were sung with rare understanding and fine restraint. We would like to hear him in a more musically diversified and balanced program. Lawrence Brown provided effective accompaniments. Assisting was Justin Sandridge, pianist, who appeared here to advantage a few weeks ago, and who played a Chopin group and Les Funerailles of Liszt, which were well received.

The Musicians' Club of Pittsburgh held its usual monthly meeting, when a musical program of great interest was presented by the Woodwind Ensemble, comprising Victor Saudek, director; Joseph Mariano, flute; Samuel G. Wagner, oboe; Theo Ruta, clarinet; August Fischer, horn, and Carl Nusser, bassoon. These men, who are principals in the Pittsburgh Symphony, are known to legions of the great "unseen audience" as the "Pipes of Pan." They played a quintet of J. B. Foerster, noted Czech composer; a humorous by Eugene Hunter, a talented young musician attending the high school at Lansing, Mich., and a trio and quintet of Koehlin and Lefevre, respectively. KDKA, the Westinghouse broadcasting studio, pioneer in radio activities and programs of merit, takes pride in "airing" these artists each week.

The Tuesday Musical Club Choral, Charles N. Boyd, director, opened its season by presenting Elias Blum's Last Tea of Tsuki, with scenery and action. The remainder of the program was devoted to operatic selections by Dargomyzhsky, Chausson, Saint-Saëns, Delibes, Vidal, and Sullivan. Janet Turner, violinist, assisted.

J. Fred Lissfelt, music critic of the Sun-Telegraph, gave an interpretive talk at Kaufmann's, on the Cleveland Orchestra programs.

The Mendelssohn Choir, Ernest Lunt, conductor, presented its fourth annual Yuletide performance of the Messiah, on December 27, with Ruth Shaffner, soprano; Grace Leslie, contralto; Sigurd Nilssen, bass, and Dan Beddoe, tenor.

Nikolai Sokoloff and the Cleveland Orchestra, with Josef Hofmann, soloist, appeared at Syria Mosque. Playing before the season's largest audience attending a visiting orchestra, the Clevelanders were transcendent. Sokoloff is a program master-builder worthy of emulation by other conductors. Devoid of the banalities of "respectable" and "traditional" arrangement, his choice of material always includes classic and modern novelties. Such were the two excerpts from Mondoville's Carnaval du Parnasse, one a gorgeous calmato, the other a lilting bourree of rampant melody, and Rivier's overture to Don Quixote, a satiric, ironic atonal opus, which aroused approbative applause. Both of these works were first-timers in Pittsburgh. Hofmann played the Beethoven G major concerto, excelling in the Andante. Scheherazade, with Josef Fuchs, concertmaster, playing the incidental solos, concluded the evening program.

At Carnegie Hall, the Pittsburgh Male Chorus, with Harvey Gaul conducting, presented an interesting and diversified program. Among the numbers new to Pittsburgh were Widdecombe Fair, by Forsyth, and The Lad I Used To Be, by Harvey Gaul. Two other local composers represented on the program were T. Carl Whit-

mer and Marianne Genet, whose Sea Love and The Song of the City, respectively, were well received. Norman Fraumeni, who appeared last week in recital, was the piano soloist in two groups of ultra-modern works. Messrs. Kinder and Renner, tenors, and M. Sterling, baritone, sang their solos interestingly. Messrs. Lotz and A. Bodycombe, accompanists, were effective in their support.

The department of music of Carnegie Institute of Technology presented Charles Shotts, pianist, and Katherine Rickert, violinist, in joint recital.

Hazel Peck Speer, pianist, and Winifred Perry, contralto, faculty members of the Irene Kaufmann Settlement, were the soloists at a community concert sponsored by the settlement. Anne Laufe Perlow was the accompanist.

The Y. M. and W. H. A. Musical Society introduced an artist new to Pittsburgh in the person of Nathan Milstein, young Russian violinist. In a conventional program which stressed compositions in the minor mode, his offerings embraced the Vitali Chaconne, Corelli's La Folia, the G minor concerto of Bruch, and works of Debussy, Paganini, DeFalla, Bloch and Wieniawski. From the start he established himself in the affections of the large audience. Young Milstein is endowed with abundant technical resources, his facile bow control and scintillating digital dexterity fulfilling all of the demands of modern soloism. His youthful impetuosity probably explains a tendency to an over vigorous style, which nevertheless evinces a sincerity born of love for his art. Bowing his acknowledgments to numerous recalls he reserved encores for the conclusion of the program, delighting his auditors with an amazing burst of technical display in Rimsky's The Bumble Bee's Flight, and the Caprice Basque of Sarasate.

Charles Heinrich, organist at Carnegie Institute, whose weekly recitals draw large audiences, played an all Tchaikowsky program. Presiding at the North Side Carnegie Hall console, Caspar P. Koch gave his 1660th program.

Elsa Sternsdorff presented Georgia Alberta Orwig in piano recital at the Carnegie Lecture Hall.

An interesting program of seldom heard Russian folk songs was presented in the auditorium of the Y. M. and W. H. A. by Harry N. Malone. Tcherniawski, Malashkin, Drizo, Paskhaloff, Kasanoff and Warlanoff were the composers represented.

Ethel Leginska and her Boston Women's Symphony took Pittsburgh by what is popularly known as "storm" on the occasion of their first visit to the steel city, Syria Mosque. Continually on tour for nine weeks, they nevertheless gave their sixty-ninth concert with inspired enthusiasm. The orchestra is well trained and disciplined, firm in attack and steady in ensemble, producing ingratiating tone effects while observing the niceties of nuance and phrase. The personnel comprises several of the country's best players, each of the principals being an artist of the first magnitude. The brass and woodwind choir are unrivalled, and although an augmented string group would be more effective, the performance of this section was flawless. In Irma Seydel, concertmistress, the orchestra possesses a gifted musician and fine soloist who has appeared with the Boston Symphony and other orchestras. The peerless, irrepressible Leginska was a triple success as composer, conductor, and soloist—in the latter role playing and conducting the tutti of the Liszt Hungarian Fantasia with all of her familiar artistry. Although re-

ROBERT BRAINE,

American composer, whose suite for large orchestra, drawn from his opera, The Eternal Light, will be performed under the baton of Walter Damrosch on the symphonic program of the General Electric Hour, over the nation-wide net-work of the National Broadcasting Co., January 11. The suite is in four movements, arranged from the ballad, which is an integral part of the opera, and the movements are as follows: (a) Oriental Dance, (b) Valse, (c) The Dance of Els Cosiers, (d) The Dance of the Flower Girls. The Eternal Light is a new and metaphysical treatment of the ancient legend of The Wandering Jew, with the libretto by E. Temple Thurston, noted English dramatist and author. This will be the first time that any of the music has been publicly performed. Mr. Braine is also the composer of "S. O. S.," a symphonic episode, which was first performed by Mr. Damrosch on December 1, 1928, creating a sensation, and repeated by popular request, evidenced by thousands of letters from listeners, on November 2, 1929.



called six times, no encore was forthcoming. A superb conductor, Leginska has long since mastered the intricacies of baton technic. With a minimum of motion she conveys her slightest intention to the orchestra, infusing the magic of personality that exerts an influence on her players bordering on the uncanny. The Meistersinger overture was given a vigorous reading and Schubert's Unfinished Symphony and Les Preludes of Liszt were performed in an intimate style. Leginska's Old King Cole, an excellent orchestral pastel, had to be repeated, and at the conclusion of the program the compelling applause brought forth no fewer than four encores. We hope that they come again.

The Western Pennsylvania Chapter of the American Guild of Organists held its monthly pow-wow in the recital hall of the Pittsburgh Musical Institute on December 12. Leonard Peloubet made two addresses on Organ Construction, and Organ Tuning, and a fine recital was presented by Albert Reeves Norton of the organ faculty of the P. M. I., featuring a sonata by George Whiting and works of Clokey, Pierne, Jadasohn, Quef, and Foote.

Jacques Thibaud, always a great favorite here, was the attraction of the Art Society's third concert of the season at Carnegie Music Hall. Opening the program with the Ecclesiastical G minor sonata, followed by the Pochon version of Vivaldi's Concerto Grosso in D minor, and the Pugnani-Kreisler Prelude and Allegro, Thibaud entranced his auditors with a tone quality of ineffable loveliness. In Saint-Saëns' B minor concerto, Thibaud again revealed his pristine powers, performing the first and third movements with dazzling style, while in the Andantino he wove an exquisite tone poem.

Charles Heinrich, president of the Art Society, announces the award of the Martin B. Leiser prize to Oscar Helfenbein. Last spring Mr. Leiser offered, through the Art Society, a yearly prize of \$100.00, and for this, the first year, it was given for the best song written to English words. Thirteen works were submitted. The competition is limited to residents of Pittsburgh and Allegheny County. Mr. Leiser has been a member of the Art Society since 1875 and has done much to promote its success.

On December 15 the department of music of Carnegie Institute of Technology presented several students in recital. The diverse program comprised organ, cello, piano, and violin works of Mendelssohn, Marcello, Beethoven, Lalo, Sarasate, and Grieg, the last named composer's quartet, opus 27, being played by members of the ensemble class. Those performing were Marion Soady, Ellen Van der Voort, Bonita Gibbs, Louis Crowder, Mary Redmond, Katherine Rickert, Linda Palmieri, Rose Aiello, Alyce Martin, Angela Stybr, and Ralph Federer.

The Pittsburgh Polyphonic Choir, comprising sixty men and boys and directed by the Reverend Carlo Rossini, announces a spring tour through Pennsylvania, New York, and New England. Unique in the subject matter of its programs, the object of this vocal ensemble is the study and performance of compositions of the classic polyphonic era (15th and 16th centuries) although their repertoire embraces the best of modern works. Reverend Rossini, who also is organist and choirmaster of St. Paul's Cathedral, Pittsburgh, is an alumnus of the noted Pontifical Music Academy of Rome and has composed masses, oratorios, and organ works that have had successful presentations. His most recent work, Orbis Factor, a short mass for three male voices and organ, will be heard at the next concert of the Choir.

A well arranged program of Christmas carols was given by members of the Tuesday Musical Club at Memorial Hall on December 17.

At the free Sunday organ recitals of Charles Heinrich and Caspar P. Koch, city organists, large and appreciative audiences attended characteristic Christmas vocals. Dr. Koch was assisted by the Niessen Vocal Quartet.

Apocryph of the Yuletide music, all of the churches arranged programs of unusual merit, in many instances choruses of twenty to thirty assisting.

The German Grand Opera Company, accorded an enthusiastic reception last season, will again visit this city on January 22 and 23, when Siegfried and Gotterdammerung will be the offerings, with principals of international repute. The conductors are Ernest Knoch, Ernst Mehlich, and Hans Blechschmidt.

At a musicale held at the home of Mrs. J. E. Nelson, a group of two-piano numbers was played by Mrs. Nelson and Mrs. John Byerly. Grace McBride and Elizabeth Storer contributed violin and piano solos and Dorothy Jubiliere and Edith Canter Lazear offered vocal selections. These monthly musicales were inaugurated last year by Mrs. Taylor Allderice and Mrs. Nelson, who are prominent in art and social circles.

The French-Italian Opera Company gave a spirited performance of Carmen, enhanced by Peralta's singing of the title role and Ralph Errol as Don Jose. In the lesser parts, Kirkjian, Gurney, Cervi, and Calvino sang effectively, and the small orchestra, under excellent conducting of Guerrieri, provided the instrumental background. Hansel and Gretel and La Boheme were offered Saturday afternoon and evening to appreciative audiences.

The Yost String Quartet inaugurated its fourth season in an auspicious fashion with Harold Bauer as the assisting artist. The program comprised Brahms' foursome, op. 51, No. 2, an academic work of meager appeal but which was given an excellent reading. A new effort of Yost was captioned Etching, which received hearty applause, as did the scintillatingly played Kreisler Scherzo. The monumental piano quintet of Schumann was the climaxing piece of resistance, with Bauer, the pre-eminent Schumannist, at the keyboard.

A remarkable rendition of Mendelssohn's Elijah was presented to a large audience by the Mendelssohn Choir of Pittsburgh, with the ever efficient Ernest Lunt directing in his usual fine manner. The musical world in general and Pittsburgh in particular can well be proud of this excellent choir, which ranks among the few great organizations of its kind. The soloists were Ethel Fox, soprano; Alta Schultz, contralto; Allen Jones, tenor; Frederic Baer, baritone, and Master Robert Bodycomb, treble, all of whom sang their solos and recitatives with musical understanding and charm. Outstanding was Baer's interpretive gifts, his It Is Enough being a rare artistic endeavor. At the organ, Earl Mitchell provided meritorious accompaniments.

As a fitting climax to Thanksgiving's celebration, peerless La Argentina came that evening, danced and conquered assisted by the proficient accompaniments of Miguel Berdion.

Celebrating the eighty-ninth birthday of the youthful, spirited and very active Judge Josiah Cohen, Mrs. Cohen, who in her younger days was an exceptionally fine pianist.

(Continued on page 29)

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NEW YORK CONCERTS

DECEMBER 23

The Beethoven Association

For the third concert of the Beethoven Association, Harold Bauer, Georges Barrere, Arthur Loesser and the Roth Quartet provided a bright evening of Haydn, Beethoven, Bach and Brahms.

The four gentlemen of the strings were gay and relaxed in their reading of the Haydn Quartet, opus 33. It sped merrily through the several divisions, under their direction, cheerful, spirited and even a shade fantastic, closing with a rollicking vigor that was infectious.

Messrs. Bauer and Loesser turned their attention to the former's two-piano transcription of the Great Fugue, Opus 134, which Beethoven once used as a finale for an earlier work. There is but momentary attraction here for the casual minded. The composition is a focus for any who care to devote fifteen or twenty minutes to the weaving of a majestic motive. It is compelling in its virility, ingenious in its construction, and complicated in its pattern. Mr. Bauer and Mr. Loesser were much applauded for their performance.

Rather infrequent in his solo appearances nowadays, Georges Barrere was warmly welcomed when he and Mr. Bauer presented the blithe, melodic and untrammelled Bach sonata in E minor for flute and piano. Coming after the fugue, it formed a lifting period of rest for those who had diligently applied themselves to the analysis of the Beethoven.

The final number was the Brahms G minor quartet for piano and strings, Messrs. Roth, Molnar and van Doorn, and again the versatile Mr. Bauer assuming responsibility for its production. How gently they treated its finer fabric, how they infused tint and hue into the muddier measures and with what snapping dexterity they carved out the intricate ideas may be answered best by reference to the hearty greetings and still heartier adieus given the artists as they appeared and disappeared when the music was over.

DECEMBER 26

Gisella Neu

An interesting violin recital was given at Town Hall in the evening by Gisella Neu

assisted by Josef Bonime at the piano. The most important work on the program was the sonata in B minor by Bach for violin alone. This at once established Miss Neu as a violinist of technical fluency and adequate command of the resources of her instrument. The opening number on the program was the Praeludium et Allegro of Pugnani as arranged by Kreisler, a justly famous work excellently interpreted on this occasion.

There were plenty of superlative difficulties which must have put the young artist on her mettle during the course of the evening, among them the Paganini concerto, played with sweep and power and a feeling for its dramatic possibilities.

As to novelties, there were two of them—a fantasy in B minor by Max Fishler, dedicated to Miss Neu, and played upon this occasion for the first time; and the prelude to the third act of the opera Kuni-hild by Cyrill Kistler, transcribed for the violin by Miss Neu. The program closed with a Spanish dance by Sarasate.

Miss Neu, who has frequently been heard here, was cordially received by a good-sized audience. Numerous floral tributes gave ample proof of the fact that the violinist has many friends and admirers in the metropolis.

Philharmonic-Symphony

A great Russian cellist who rejoices in the name of Gregor Piatigorsky made his bow before the musical cognoscenti of the metropolis at Carnegie Hall on Thursday evening, and it takes no major prophet to predict that he bids fair to become a familiar figure in American concert halls. Handsome and young he is no less commanding as an artist; and these qualities of heroic aspect and uncommon artistry should make him extremely popular, particularly with the ladies.

As a vehicle for the display of his talents Mr. Piatigorsky selected Dvorak's songful and exacting B minor concerto. It bristles with difficulties; but the mastery of his instrument which this young Slav as achieved enabled him to surmount all technical barriers with consummate ease. The melodic glow of this work—Dvorak drew heavily on Bohemian folk tunes for his thematic materi-

al—gave the soloist abundant opportunity to disclose a rich, warm tone, accurate intonation and an admirable command of nuances. A musician to his finger tips, Mr. Piatigorsky respects musical structure and phrases with an unflinching sense of style. In his playing, however, these excellent qualities do not emerge as ends in themselves but are made to serve a sensitive spirit and a responsive imagination in conveying the poetic and emotional import of the music that he sets out to interpret. Mr. Piatigorsky's audience, rose to him, recalling him again and again.

Mr. Mengelberg opened the concert with a deeply impressive reading of Vaughan-Williams' fantasia on a theme by Thomas Tallis for double string orchestra, music of rare nobility, beauty and mysticism, and as ageless as the art of Keats' nightingale: Thou wast not born for death, immortal bird,

No hungry generations tread thee down . . . For this is music that touches the spirit, and it is to Vaughan-Williams' credit that he has not done violence to the archaic style and reverent mood of the original theme, preserving with extraordinary skill that quality of great liturgical music which puts those who have faith in tune with the Infinite.

The program was brought to an effective close with Mr. Mengelberg's familiar and deservedly popular reading of Tchaikowsky's fifth symphony.

DECEMBER 27

Oratorio Society

The annual Christmas presentation of Handel's Messiah by the Oratorio Society of New York drew a large and reverent audience to Carnegie Hall on Friday evening. The accompanying orchestra of sixty men (drawn from the ranks of the former New York Symphony) was conducted by Albert Stoessel, now in his eighth season at the head of New York's oldest choral society. The soloists were Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Paul Althouse, tenor, and Alexander Kisselburgh, baritone. It was the 106th performance by the Oratorio Society of this imperishable 187 year old work. As is always

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the case when Mr. Stoessel conducts a choral work of large dimensions, the tout-ensemble was excellent; everything fitted nicely, chorus and orchestra were correct and spirited and the proper atmosphere was maintained throughout. The four soloists were uniformly satisfactory. All oratorio singers of ripe experience they presented their allotted parts in perfect taste, made the text easily comprehensible by good diction and gave unmingled pleasure vocally.

DECEMBER 28

Philharmonic-Symphony

Children's Concert

The Harp and Percussion Instruments formed the basis of the last Children's Concert of the Philharmonic-Symphony series, this being the fourth concert of the seventh season. Ernest Schelling who conducted fairly bubbled with good humor, constantly joking in his detailed comments on the composers and their works; the large audience greatly enjoyed the affair. There was prompt and accurate reply to questions he put to the youngsters, and the morning echoed the serious purpose planned for the young folks. Delamarter of Chicago opened the concert in his Dance of Sweethearts, graceful, pleasing music, followed by the seven harpists forming the Salzedo Ensemble; they played two Bach excerpts so they sounded like a mighty harpsichord, and two Debussy pieces, making the last-named fanciful and original in many effects; they added the Volga Boat Song as encore. There followed a most amusing and instructive piece, The Worried Drummer, by Schreiner, a polka-like ensemble work showing the manysided effects the Trapman of the orchestra produces; they were certainly "produced" by Saul Goodman with amazing accuracy and humorous effectiveness. The entire audience then sang Silent Night, the children's voices ringing sweetly on the air, to accompaniment of strings.

(Continued on page 15)

STELL

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"The Two Pianos Seemed One."

"Clarity Truly Adamantine."
"Two Rare Artists."
"A Superb Revelation."

POPOLO d'ITALIA, MILAN:

"... two artists, who have besides technical qualities of sure pianism, gifts of ensemble and artistic equilibrium which enables them to present with clear sense of style the character of the music interpreted. In the two piano execution the perfect synchronism and the spiritual amalgamation of their interpretation gave their numbers a consummate expression, in which the classicism of Mozart, the colour of the little pieces of Casella and the vivacity of the Infante Dances shone with a clarity truly adamantine. No less interesting appeared their pianism as soloists; Andersen in possession of a sure and vibrant technique and gifted with fine sensibilities realized with beautiful intent music of Chopin, Schubert and Liszt; just as Scionti with a magnificent technique and a majestic interpretative vision knew how to give colour and warmth to music of Dohnanyi, Ibert, Ganz and Gargiulo. The audience, who had throughout the entire evening demonstrated the most lively approbation, forced the artists with insistent applause to concede three additional numbers.

CORRIERE della SERA, MILAN:

"The Hall of the Conservatory introduced on Monday night the pianists Stell Andersen and Silvio Scionti. Together and as soloists, they won the appreciation and warm applause of the audience by their masterful technique and musical intelligence."

GIORNALE dell' ISOLA, CATANIA:

"The two pianos seemed one; the two harmonies merged into one fascinating harmony."



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IL MESSAGGERO, ROME:

"It is not easy to find two artists, whose temperament, technique, interpretative sense and aesthetic address combine to achieve the perfect balance demonstrated by Stell Andersen and Silvio Scionti at their concert in Sala Sgambati. In the E flat Concerto of Mozart, these two rare artists immediately and profoundly impressed the large and elect audience by the perfection with which each part was rendered, and by the stupendous rhythmical elasticity and the delicacy of shading in the ensemble, which seemed directed by one thought and animated by one spirit. In the solo groups which followed the audience was given the opportunity of appreciating the distinct personality of each artist; in Andersen subtle, delicate and eloquent, expressing itself exquisitely in music of Chopin, Schubert and Liszt; in Scionti vivacious, incisive and fervid expressed in authoritative interpretations of Dohnanyi, Ibert, Ganz, and Gargiulo. In the last group the artists achieved again a fusion of their qualities in a lively and original execution of the characteristic Pupazzetti of Casella, and two beautiful dances of Infante, and the clamorous applause of the audience forced them to add with utmost richness of colour and rhythmic fervor Chabrier's Espana and two Etudes of Chopin ingeniously worked together."

CORRIERE di SICILIA, CATANIA:

"... Such understanding which Andersen and Scionti have between themselves was a superb revelation."

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Albert Spalding a Versatile Artist

Albert Spalding, American violinist, found one of the greatest obstacles in attaining his success to be the fact that he was the son of a prominent business man, of the well-known sporting goods family. It is true that his father advanced him money when it was



ALBERT SPALDING

necessary, but always impressed upon the boy that he could not call himself a success until he had succeeded financially.

Spalding began the study of the violin in Florence at the age of seven while travelling in Europe with his parents, and continued in America upon his return. Although he declares that his appearances in the early part of his career showed that he had a lot to learn, his record is evidence of the popularity of the young violinist and the continued growth of his present reputation. His first American tour was an artistic and also a financial success, the money thus gained being used to further his career in Europe. His European debut was in Paris at an orchestral concert at the age of sixteen, after which he was invited to play on the occasion of the last appearance of Patti, in the autumn of 1905. In 1910 he made a tour of Russia, receiving the highest encomiums from press and public alike, and from then on the success of his career was assured. Mr. Spalding now gives as many as one hundred performances a season, and in New York alone he has appeared over seventy times. However, he devotes about a third of each year to study and working on new material. For two solid months during the summer he does not touch the violin, for in this way, he declares, he gets back spontaneity and enthusiasm. He is a keen sportsman, having recently won an amateur tennis championship. He also enjoys boxing, golfing and swimming, and while travelling likes to read good books, particularly detective stories that make him think, for this violinist and sportsman is an earnest student and thinker.

Werrenrath Wins Favor Everywhere

Reinald Werrenrath opened his season in New York in a new role, that of conductor, leading the Alumni Glee Club in its first public concert. Composed of sixteen former college men of as many professions, the Club was trained by Mr. Werrenrath at his Adirondack camp last summer, and, according to the Sun, at its first concert the men gave every evidence of good training, their singing being intelligent and the parts generally well balanced. The Evening World was of the opinion that Mr. Werrenrath had reason to be proud of the success scored by the ensemble, which sang with excellent intonation, precise attack and a delightful sense of shading and proportion; while the Telegram noted that the atmosphere and the concentrated focussing of listener-interest led one to dream into the future years—Werrenrath as a great conductor.

The baritone followed this appearance with a concert at Carnegie Hall the following week, when he opened the Judson Celebrity

Artists' Course, the American declaring that he made the event memorable by presenting a delectable program in his finest baritone style, and, said the Sun, "Mr. Werrenrath was in good voice and held the rapt attention of a large audience with his fine interpretation and beauty of tone."

On November 12 Mr. Werrenrath was heard before the Mozart Club of Jamestown, N. Y., at which time the Morning Post noted that the charm of his personality was only exceeded by the charm of his voice, and the Evening Journal declared that he is distinguished by four characteristics—personality, voice, musicianship and dramatic ability. Still another recent engagement for the baritone was in Duluth, Minn., where, with Florence Austral and John Amadio, he gave the first concert of the season in the Miller All-Star Course. This was Mr. Werrenrath's first appearance in Duluth in eight years, but the depth and richness of his voice at that time still remained in the memory of the people, and to these qualities he now added skill and artistry in putting over a song, and was as popular as ever.

Hart House String Quartet at Brilliant Entertainment

Hon. William Phillips, United States Minister to Canada, and Mrs. Phillips, recently entertained at a large dinner in honor of Their Excellencies the Governor-General

and a prologue given by the jester—and that's me!"

The idea originated when the Philadelphia Forum, which engaged Tibbett, decided to add comic relief to the recital and got O'Hara to associate himself with the performance in an illustrated lecture. The Philadelphia Record says that O'Hara "gave a very entertaining talk on how music is made. Taking three notes of the scale suggested by members of the audience Mr. O'Hara improvised waltz tunes, martial tunes and variations on them. He explained the simplicity of a theme and the value of that simplicity in the making of music." The Philadelphia Public Ledger gives an extended account of O'Hara's talk, and from it one hardly gets the idea that he appeared in the role of the jester. It seemed, rather, a serious lecture on music, and in the language of the people. It was, as the writer in the Public Ledger says, "Mr. O'Hara who took the dignity of music into his hands to change it into something as near the average man's understanding as the headlines of a daily paper."

Louise Caselotti Scores on the Coast as Carmen

News travels fast, and practically overnight the success which Louise Caselotti recently achieved in Los Angeles, as Carmen, reached the East.

Following came the local press comments, and it is interesting to note what the Los

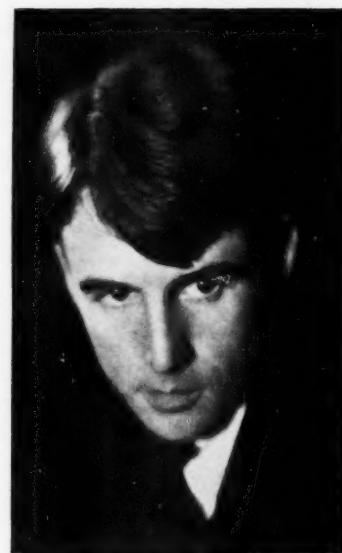
important of all, she had temperament, the fire and flash which made her playing something more than just the minimum of acting called for. She put unflagging enthusiasm and a great deal of vivid intelligence into her work."

And, too, the Los Angeles Express found much of value in Miss Caselotti's delineation of the cigarette girl: "She is a born singer with a flair for the stage, which rare double gift should lead her far to success. . . . Her vocal delineation was of a surety and verve, a purity of phrasing and pitch that were convincing. With a maturity far beyond her years the new prima donna economized her means and gave a rendition of dramatic foresight and musicality. . . ."

Miss Caselotti can boast of only nineteen years, but her real boast is that she has accomplished much in the short time. Her musical education has been received from her father, who is actively engaged in teaching in Los Angeles.

Edward Hart an "Admirable" Accompanist

Edward Hart is the type of accompanist who invariably wins a word of praise from the critics no matter how great or popular



EDWARD HART

the artist with whom he appears. He was on tour recently with Marguerite D'Alvarez, and as a result has many excellent encomiums from the press. After a concert in Wilmington, N. C., the critic of the Morning Star had the following comment to make: "Those were beautiful accompaniments that Edward Hart played. In the middle of the program, the singer stopped to pay graceful tribute to her pianist, saying that it must be a wonderful accompanist who could give her the feeling that she was being accompanied by a whole orchestra, rather than by one lone piano. According to the New York Morning Telegram of December 8, Mr. Hart played impeccable accompaniments for Mme. D'Alvarez when she gave her recital in Carnegie Hall on December 6."

Margaret Matzenauer is another artist for whom Mr. Hart has appeared as accompanist. In reviewing her recent Springfield, Mass., recital in the Springfield Union, Willard M. Clark declared that the contralto was admirably accompanied by Edward Hart, one of the steadiest and most understanding accompanists he had met. At the close of Mme. Matzenauer's season at the Metropolitan Opera House, Mr. Hart will go on tour with her in concert.

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Chicago, Ill.

and the Viscountess Willingdon, at the Chateau Laurier, Ottawa, Canada. Following the dinner additional guests were invited to listen to the delightful concert given by the Hart House String Quartet of Toronto.

Among those present were: Their Excellencies the Governor-General and the Viscountess Willingdon, Honorable J. C. Elliott, minister of public works; the British High Commissioner and Lady Clark, the Right Honorable the Chief Justice and Mrs. Anglin, Right Honorable Sir George and Lady Foster, Honorable N. A. Belcourt and Miss Belcourt, Right Honorable Sir Robert and Lady Borden, Honorable Sir George and Lady Perley, Honorable Martin Burrell and Mrs. Burrell, Mr. Justice and Mrs. Maclean, the Honorable A. C. Hardy and Mrs. Hardy, Mr. and Mrs. Gordon Edwards, Mr. and Mrs. H. S. Southam, Dr. and Mrs. H. M. Tory, Major-General and Mrs. W. E. Hodgins, Mrs. O. D. Skelton, Mr. J. A. Jackson, Colonel and Mrs. G. P. Murphy, Mrs. Crombie, Lady Pope, Mrs. W. H. Rowley, Mrs. Edward Fauquier, Mr. and Mrs. R. L. Blackburn, Mrs. G. A. Dillon, Mr. and Mrs. Hugh Fleming, Mr. and Mrs. Eric Brown, Mr. and Mrs. E. C. Grant, Colonel and Mrs. Humphry Snow, Miss Baldwin, Mr. Crawford Gordon, Mr. Ainslie Greene, Mr. R. H. Hadow, Captain Rayner, A.D.C. to Their Excellencies.

O'Hara Plays Pagliacci

Referring to his Philadelphia appearance with Lawrence Tibbett at the Academy of Music, Geoffrey O'Hara writes as follows: "It possibly is in the minds of many to have

Angeles judges thought of her work. The Los Angeles Herald stated: "Carrying the whole opera of Carmen with the sparkle and gusto of ingenious youth upon her fair and slender shoulders, Louise Caselotti sang and acted her way into the enviable spotlight of fame. . . . Indeed it was an entirely new conception of the old time character of traditional celebrity, a conception that threw tradition to the winds and lived, acted and sang as only one exceptionally endowed can. But she had made herself ready and she proved herself as good a dancer as the best, a real solo castanetiste, and in the singing of the score a thorough musician. . . ."

The Los Angeles Examiner said: "Sheer genius dared the difficulties of the role of Carmen at the Biltmore Wednesday night and triumphed. . . . She so far surpassed most Carmens of the day that we somehow expect her to eclipse them all. . . . Her acting even more than her singing was the revelation. Hers is an innate flair for the stage, and uncanny instinct for rightness of gesture, for timing, for details of business. . . . Her musical assurance in the intricate score was astonishing, with surety of rhythm and attack, and accuracy of intonation."

Again we find her praised in the Los Angeles Record: "Louise Caselotti has a remarkable voice. . . . In the lower ranges, which are so much called on, she had the vibrant, caressing warmth, feline in its stored up burden of caprice and treachery. Admirable figure and vivacious face with eyes that knew, and knew they knew; lithe dancing and nimble castanet work; self possession and ease more than almost any one in the cast—all these were Caselotti's. But, most

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FRIEDA FROMMEL TELLS OF MUSIC CONDITIONS IN SHANGHAI, CHINA

Pianist and Pedagogue Recently Returned From Five Years Spent in the Orient, Where She Says the Best of Music Can Be Heard.

Shanghai, China, is an ideal place in which to live, according to Frieda Frommel, pianist and pedagogue, who returned to America a short time ago after spending five years in the Orient and one year in Europe. Shanghai, said Miss Frommel, is a most cosmopolitan place, people gathering there from all parts of the globe, some for

setting being as restful and beautiful as one could desire. The park in which the concerts are held is lit up with lanterns; tiny little electric bulbs are placed in the lotus flowers on the lake, and the countless lightning bugs add to the effectiveness of the illumination. The orchestra itself plays in a huge sea shell which is illuminated by reflected light. Hearing music in such delightful surroundings is indeed an inspiration. During the winter season the orchestra continues its series of concerts in the Town Hall.

There are many excellent British, American, French, German, Japanese and Portuguese musicians who are members of the women's clubs in Shanghai, and as a result splendid concerts are given under the auspices of their various organizations. Miss Frommel also said that missionaries have done good work in establishing music departments in their schools, and from time to time their pupils appear in interesting recitals. Miss Frommel herself had a large class of private students in Shanghai, was head of the music department of the American School, and also taught at the French Municipal School. She included among her pupils many nationalities, some of the students hailing from Russia, Japan, Germany, Austria, Portugal, France, England and America, as well as China. Miss Frommel said that the pupils she had from America were more serious in their work than she had found them in the schools here. She feels that of the Orientals, the Japanese are more gifted in music. They have had western music for generations, and at the Imperial Academy in Tokyo, one of the outstanding music institutions of the Orient, for several years they have had only three foreign professors, all the other teachers being Japanese. Miss Frommel said this condition also prevails in the interior of Japan. All the old classics are great favorites, the music of Bach, Handel, Mozart, and others being prominently displayed in the homes and in the music stores. In China, she said, this music is sold more for the foreigners.

There are, of course, many Chinese in

Shanghai, but Miss Frommel said she had no difficulty in getting along with them, for the majority of them speak pidgin English, which, in other words, means business English.

While Miss Frommel seems to be glad to be back in America for a while, she apparently still feels the lure of the Orient, and it would not be surprising if she returned there for another visit before the elapse of many more years.

G. N.

Carboni Students Present Masse's Galatea

Victor Masse's light opera, Galatea, was recently presented at Columbus Hall in Toronto by students from the J. A. Carboni studios. Maestro Carboni conducted a small orchestra of strings and flutes, and also played the piano throughout the performance. Maestro Carboni had a translation especially made for this performance, and personally arranged the orchestral parts. This performance was the fourth French opera comique which the maestro has presented in Toronto in English. There was an enthusiastic audience attending. Those participating were: Elsie Carter-Simpson as Galatea, Phyllis Saunders, Austin Beneau, and Joseph McDonald.

Another event of interest connected with the Carboni Studios was the recent broadcasting of Marguerite Nuttall, coloratura soprano, who sang the aria from The Barber of Seville and one of the arias from The Magic Flute. The Toronto Daily Star, commenting on Miss Nuttall's singing, stated: "This young artist's voice is perfect for the microphone. All her work was as natural and crystal clear as though she had been personally singing in the next room. Her finesse on the high F's was as phenomenal as her virtuosity in phrasing, and in both staccato and legato."

Activities of Mr. and Mrs. Fraser Gange

Amy Evans (Mrs. Fraser Gange) had a distinct success when she appeared at the London Ballet Concert at Queens Hall, London, on November 30. Following her singing of Care Selve, the soprano was recalled seven times. She will return to this country in February, and in March will sing at the Harvard Club in New York.

While Miss Evans is winning success abroad, her husband is continuing to gain favor in this country. On December 15 he

was heard with great success with the Society of Friends of Music in the Christmas Oratorio, and will again appear with this organization on February 9 in Phoebe and Pan. This month the baritone will sing with the Schola Cantorum Society in New York in Strauss' Taillefer and in the Haydn Requiem. He also is engaged to give a recital at the Harvard Club, and will sing the Brahms Requiem with the Chicago Symphony Orchestra in March, while during April he will fulfill a reengagement with the Boston Symphony Orchestra in a performance of the Brahms Requiem, and also the Oedipus Rex by Stravinsky.

During the season 1930-31, Mr. and Mrs. Gange will appear in recital under the management of Richard Copley.

Dai Buell in Private Musicales

Dai Buell each season adds a few private musicales to her engagements and this feature of her activities has never failed to arouse her enthusiasm. She has said that on such occasions she can usually indulge her own taste more truly than in the large concert halls. As a rule, such audiences are made up of a community's most initiated music lovers and gifted amateurs, and it is possible to form programs that might be considered dry or even eccentric by the general public.

On December 15 she gave one of her most delightful musicales of the season at the home of Mrs. Frederick Silsbee Whitwell in Boston, and the charm of the atmosphere and the contributing mood of the guests recalled many tales of Old World salons. Her program was chosen, as she aptly put it, from "Bach and Some Other Moderns" and even introduced two names as yet unknown in this country.

Maduro Featured by Carl Fischer

In the December issue of Carl Fischer's New Notes, the monthly review of new music, three new compositions of Charles Maduro, Spanish composer, are listed. These new compositions are Reverie Viennoise, Rhapsodie Espagnole and Trionon. Each succeeding month finds new Maduro compositions on the list and finds these compositions appearing more frequently on recital and orchestral programs. During this coming spring, Mr. Maduro will conduct an orchestra of over thirty pieces at a concert in Town Hall in New York that will be devoted entirely to Maduro compositions.



FRIEDA FROMMEL
and a group of her Chinese pupils.

business purposes, others for sight-seeing, and still others for various reasons too numerous to mention. Because of this many of the foreign groups have organized clubs, and while they bear such names as American or French Club, membership is not restricted to those belonging to any particular nationality.

"Shanghai," declared Miss Frommel, "not only has an American Country Club, where all outdoor sports can be enjoyed such as tennis, golf, etc., as well as other social activities, but there also are up-to-date stores where one can buy the best and newest of everything."

"Then, too," she continued, "music is not at all neglected in Shanghai, for in addition to the interesting local music life, some of the greatest artists appear in recital there. Attendance during the summer at the outdoor Municipal Orchestra concerts is something which one never forgets, the music being played in a musicianly manner under the direction of Maestro Mario Paci and the

An Echo from Recent Middle-Western Tour

PAUL SHIRLEY

VIOLA D'AMORE VIRTUOSO

Viola D'Amore Recital one of Unforgettable Beautiful Music

The viola d'amore recital by Paul Shirley given in the auditorium of the Northern State Teachers college was the kind of a program that is not just heard and then forgotten, but was one of those perfect hours that live in the memory.

One would have to be a person peculiarly lacking in musical sensibility not to be able to close the eyes and hear that viola d'amore singing eloquently in that exquisite "Scherzando" of Xavier Hammer's "Sonata," or in the heart-tearing minors of Shirley's "The Wives of Nidden."

The program was made particularly delightful because of the pleasing personality of the musician and his charming interpretive comments on the program.

For many musicians the viola d'amore holds such insurmountable technical difficulties that few care to attempt to master it. Possibly it is one of the most significant proofs of Paul Shirley's virtuosity that such is the perfection of his technique, that in listening to him you forget how difficult the viola d'amore is. In the hands of its master it is an exquisitely lovely thing. The program yesterday was an amazingly varied one.

In fact, the viola d'amore calls up picture of balconies, beautiful ladies in swirling skirts of silks and satins, gallant men, waving fans, stately dances, the glamour of romance.



Own Compositions Lovely.

However, amazingly enough, the modern music, when written to be played on the viola d'amore, is amazingly eloquent.

Mr. Shirley played a group of his own compositions, written in the modern manner, which because they more nearly expressed and interpreted the feelings of the audience, were particularly satisfying.

"Beautiful Agnete" and "The Wives of Nidden" are tone poems based on the charming verses of Agnes Miegel.

Different in theme, yet both had the poignancy, the hint of tragedies bigger than individuals, race sorrows perhaps you would say, that is musically so movingly exemplified in the playing of the "love viol."

Ordinarily the viola is tuned to the chord of D major, but for "The Wives of Nidden" it was tuned to minor, and we can't recall anything much more emotionally devastating than that music.

When we tell you that you could hear the sea beating, see the sand of the dune covering the old wives, you know that it was a musical experience.

Miss Delphie Lindstrom played a splendid accompaniment, particularly lovely we thought, in the first two Shirley numbers, the Plaisir d'Amour and the Largo.

Paul Shirley's visit here truly marks a musical event in Marquette.—*Manthei Howe in Marquette Journal, Marquette, Michigan.*

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NEW YORK — CHICAGO

Artists Everywhere

The Aguilar Lute Quartet will have the honor of playing at the White House for President and Mrs. Hoover and their guests on January 16, prior to their departure on January 17 for their European engagements. The Quartet is now in Cuba, where a series of concerts has been arranged by the Pro Arte Society of Havana. The first American season of this unique organization has exceeded the most sanguine expectations, and the Quartet is booked for a second tour next season.

Bernice Alaire, coloratura soprano, artist-pupil of Katharine Evans Von Klenner, scored success at the Beethoven Club concert, Mount Vernon, Ohio, December 10; Baroness Von Klenner lectured before the program, and Harold Ahrendt, violinist, was the assisting artist.

Paul Althouse will appear again as soloist with the Minneapolis Symphony Orchestra on January 16 and 17.

Katherine Bacon, pianist, played brilliantly at Guild Hall, New York, before the Associated Music Teachers' League, her program containing works by Bach, Busoni, Couperin, Brahms, Chopin, Ravel, Albeniz and Liszt, with several encores.

Frederic Baer made his Chicago debut as soloist with the Swedish Choral Club in the Messiah on December 22. This was the eighth engagement booked for him during December, coming between his performance in New York on December 29 and Worcester, Mass., December 26, he having been re-engaged for the Messiah in the latter city.

Naoum Blinder, violinist, leaves for Florida in March where he is booked to appear in St. Petersburg and Miami, in the latter city as soloist with the Miami University Symphony Orchestra under the leadership of Arnold Volpe and also with the Mana-Zucca Club.

Richard Crooks will sing in Geneva, N. Y., January 8, on the Community Concert Course there in connection with his appearance the day previous under similar auspices in Amsterdam, N. Y.

Clarence Dickinson, director of the School of Sacred Music of Union Theological Seminary, lectured on Music of the Troubadours, Minnesingers, and Meistersingers, at Connecticut College, New London, December 10, assisted by Jessie New-

geon, pianist, and Harold Haugh, tenor, who furnished musical illustrations. He was greeted, as he appeared before the audience, by his own Music When Soft Voices Die, sung by the college glee club.

Mildred Dilling, who arrived recently from another successful European concert tour on November 21, made the first appearance of her concert tour in Glens Falls, N. Y., on December 3, on the Community Concert Course there. The harpist appeared in joint recital with Jeannette Vreeland.

Elsa Findlay's Fifth Avenue Studio was the scene of the December 15 musicale arranged by Grace Pickett for the Studio Guild, when a large variety of music was heard.

The Fiqué Choral Thanksgiving Carnival this year consisted of a costume dance at the Barnard Club, December 7, when 200 members and friends of the Choral attended and enjoyed an evening of much variety.

Elsa Foerster, lyric soprano of the Cologne Opera, recently scored great success as guest artist at the Stuttgart Opera; her prother, William X. Foerster, is a leading violinist of New York.

Ethel Fox will sing in Wilmington, N. C., on January 10, on the local Community Concert Course. This will be a joint appearance for the soprano with Robert Goldsand, Viennese pianist, who returns this week from Europe for another concert tour of America.

Percy Grainger received the following tribute in an editorial in the Bridgeport (Conn.) Times-Star: "In a jazz-mad age, Percy Grainger's simple and refined developments of folk songs and dances, most of them full of the rural spirit, have captivated even the most sophisticated and modern cities as examples of the true loveliness of elemental music."

Henry Hadley conducted the People's Orchestra at the Publix Theater, Boston, on December 15, and again on December 22.

Frederick Jagel has been engaged for the San Francisco and Los Angeles opera companies next fall. When Mme. Jeritza sings Salome with the same organization the first time in this country, Mr. Jagel will sing the tenor role. Other operas assigned to him are Tannhauser and The Girl of the Golden West.

Muriel Kerr, pianist, has just added to her list of engagements for this season one in Ottawa, Canada, on January 9, and in Washington, D. C., March 27.

Rudolph Laubenthal, Metropolitan Opera tenor, has been reengaged for the fourth season to sing leading roles in The Ring, Tristan and Die Meistersinger at Covent Garden next spring. He will leave for Europe immediately after the close of the Metropolitan season in April, as his London season begins early in May.

N. Lindsay Norden arranged a special Christmas musical service for December 22, at the First Presbyterian Church in Germantown, Philadelphia, of which he is organist and musical director. Horatio Parker's cantata, The Shepherds' Vision, and other numbers by Luigi von Kunits, Cesar Franck, Lucius Hosmer, Benjamin Godard, Frederic Busser and Brahms were presented, and the chorus was assisted by Frederic Cook, violinist, and Vincent Fanelli, harpist.

N. Lindsay Norden, organist and musical director of the First Presbyterian Church in Germantown, Philadelphia, presented music of the Bachs at the musical service at that church on Sunday evening, December 8. Johann Heinrich, Johann Christoph, Wilhelm Friedeman, Johann Michael, Philipp Emanuel and John Sebastian Bach were the members of the family represented at this service.

Gina Pinnera will be heard in Fredonia, N. Y., on April 25 on the Community Concert Course there. Cities that have heard the soprano recently include Worcester, Mass., Reading, Pa., Youngstown, O., Northfield, Minn., St. Paul, Minn., Minneapolis, Minn., New York (dedication of the new organ at Carnegie Hall), and New Orleans, La.

Donald Pirnie's London recital caused the Telegraph to say: "It was unfortunate that the weather was so bad last night, for Donald Pirnie, who made his first appearance in England after singing at the Salzburg Festival this summer, deserved a larger audience. Those, however, who did go to Aeolian Hall were provided with a program of more than usual interest, interpreted by a sincere and thoughtful singer. Mr. Pirnie's German songs included such composers as Pfitzner, represented by his Freunden, a pleasant song to sing with a flowing vocal line and a delicately rhythmical accompaniment; Erich Wolff, Richard Trunk and Alexander Schwartz. The latter's Winterabend was cast in a deeper emotional mood than the others and Mr. Pirnie here let himself go. He also gave us some Italian and Spanish songs."

Winifred Pletts and Lucile Millard, recent soprano soloists on the Radio Hour of the Calvary Baptist Church, and artist-pupils of Marie De Kyzer, were both much admired for their singing of sacred songs by Buck, Martin, Holden, Jewitt and Harker. In each case, distinct enunciation united with excellent interpretation and appropriate style, made their singing very enjoyable.

Marguerite Potter is heard regularly over radio WJZ at five o'clock on Monday afternoons, singing English songs, also giving readings with music, with Florence Winselman at the piano. The New York Times printed a charming picture of her in the issue of December 8.

Paul Robeson and Mrs. Robeson sailed on the Olympic, December 20, for England, to join their small son for the holidays. Mr. Robeson will leave shortly after for his International Celebrities Tour, returning to London for the rehearsals of Othello in which he will play the title role. He will return to America next season for a limited season, beginning in January, 1931.

Francis Rogers gave a song recital before the Present Day Club of Princeton, N. J., on December 18, assisted by Mrs. Rogers in monologs. On December 23 the baritone sang at the dinner of the New England Society at the Hotel Roosevelt in New York.

Andres Segovia is due to arrive in this country early this month for his third American tour. His first New York recital is scheduled for January 19 in the Town Hall, and a second one on February 9, upon his return from his Western tour. Mr. Segovia recently completed his first tour of the Far East, playing everywhere to enthusiastic audiences.

Henry F. Seibert, organist of Holy Trinity Lutheran Church, New York, presented a program of Christmas music at the Candle-light Service on December 22, his choir consisting of Ruth Shaffner, soprano; Viola Silva, alto; Edward Molitore, tenor, and Donald Pirnie, bass. The special service in this church, December 8, listed notable standard works played by him, including Hymn of Glory (Ravanello), A Rose Breaks into Bloom (Brahms), and the St. Ann Fugue (Bach). Eight pieces were played by him at his organ recital in St. Bartholomew's Church, White Plains, December 15, the entire program containing appropriate Christmas works.

Willard Sektberg is now on tour as assisting artist and accompanist with Mary McCormic, receiving fine notices not only



EDITH NICHOLS

from a much admired oil portrait by Cornelia Cowles Vetter. Miss Nichols is a prominent exponent of Lilli Lehmann's vocal principles, and specializes in teaching How to Sing, which, by the way, is the title of Lehmann's book on voice fundamentals. Enthusiastic and devoted pupils testify to the value of Miss Nichols' instruction.

for his accompanying but also for his work as a soloist. The Atlanta, Ga., Constitution said his solos were "brilliantly executed." The Journal commented: "He gave the audience a demonstration of his conspicuous skill, both as soloist and accompanist."

William Simmons, baritone, sang in a performance of the Messiah at the Theological Seminary in New York on December 15.

William Simmons has likewise been engaged to appear with the Boston Handel and Haydn Society in Boston on April 6.

Richard Singer, instructor of piano at the New York School of Music and Arts, gave an intimate piano recital at Chalfi Hall, New York, December 16, playing standard classical and modern works, including three preludes by Gershwin and his own Moonlight on Capri and Tarantella.

Ethelnye Smith, who is now on her fifteenth tour of the South, to be followed by her ninth to the Coast, gave a recital at The Swavely School for Boys in Manassas, Va., on December 6. The soprano presented her Songs of Many Nations program, which was heartily received by the audience, said to be the largest ever assembled at this school, and she was obliged to add numerous encores. She was ably accompanied by Mrs. David Book of Washington, D. C.

Irma Swift is giving a series of radio talks on The Principles of Singing, over Station WNYC, every Monday at 5:45 p.m.

John Charles Thomas, after his appearance with the Metropolis Club at the Biltmore on December 12, completed the first half of his season, which included a transcontinental tour. He left immediately for Florida where he spent the holidays and will remain until the middle of January. The second half of his tour opens in Portland, Me., on January 22, and will keep him busy with concerts until the middle of April. In addition to his recital appearances, Mr. Thomas, who has already made one appearance this season with the Philadelphia Grand Opera Company, is booked for two other operas—The Masked Ball and Rigoletto.

Marie van Gelder, soprano and vocal instructor, gave her first Reception Musicale, December 8, at her new studio. Mildred Galluba, artist-pupil, recently sang at a wedding at the Jersey City M. E. Church. Miss Van Gelder sang Elizabeth's Prayer (Tannhauser) at the December 18 meeting of the National Opera Club.

John Wanamaker, Jr., announces the third Negro composers' composition contest, in four classifications, viz., song, instrumental composition, Negro Spirituals, and choral work, with accompaniment. Prizes range from \$100 to \$250.

Ruth Wolff, soprano, from Genesee, Idaho, who studies at the N. Y. School of Music and Arts, sang Beyond the Dawn (Sanderson) and The Lord is My Light (Allitsen) on The Cavalry Baptist Church Radio Hour, December 8, making excellent effect through her strong and colorful voice and clear enunciation.

More Dates for Rudolph Reuter

Rudolph Reuter will play in Wisconsin Rapids, and Ashland, Wis., and at Concordia College in Morehead, Minn., on January 7, 8 and 9. The pianist will give three joint recitals in Chicago with the violinist, Jacques Gordon—one each in February, March and April under the management of Bertha Ott. In the first of these the artists will play, besides their solo numbers the C minor Beethoven sonata and the Cesar Franck sonata.



MAY KORB

Soprano

Has just completed a most successful tour of fourteen opera performances, singing the three leading roles in Tales of Hoffman.

During February and March, Miss Korb is solidly booked in concerts and as soloist with the Boston Male Choir.

These engagements are throughout New England, New York, New Jersey, Pennsylvania, Virginia and North Carolina.

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Buffalo

(Continued from page 7)

Krimmer, with Frances Engle Messerswith acting as accompanist with much success. Chorus and soloists met with hearty applause and many favorable comments were heard at the conclusion of the program.

Robert Hufstader, organist and choir master of St. John's Episcopal Church, gave an excellent program of organ music at one of the Sunday afternoon music services. William Breach, baritone soloist at St. John's, sang Beethoven's Song of Penitence with fine effect. The Hochstein String Quartet of Rochester gave the following Sunday program.

Mary M. Howard issued invitations to a musicale by some of her advanced piano pupils in the beautiful music room of the Town Club, which was well filled for the occasion. The program of standard compositions of Fourdrain, Moszkowski, Brahms, Schumann, Chopin, Sinding, Strauss-Hughes, was excellently played by the Misses Muller, McKenna, Mandelbaum, Harris, Jennings, Kelling, Melner and Homer Ritter, all displaying talent, serious study and excellence of training. Marion Paterson assisted, presenting a group of Schumann songs with Miss Howard at the piano.

Eric Ben gave the first of his pupils' recitals of this season in the auditorium of the Museum of Science before a large and enthusiastic audience. Participating were the students' orchestra, the Lexington Chamber Music Ensemble, and the violin and piano pupils of his classes. All acquitted themselves creditably, little eight-year-old Karl Ben displaying marked talent; Milton Parent and Frank Tadak, violinists, among the advanced pupils of undoubted ability and progress, reflecting fine training and serious study. The program was interesting and enjoyable.

Some of the vocal pupils of Helen Caster gave an informal musicale in her studio, the following participants presenting an enjoyable program: Martina Baker, Florence Nagel, Kathryn Schrob, Mildred MacCumber, Charles Scotch, Madeline Parr, Mary Cragg, Myrtle Foster MacCollum, Grace Vasbinder, Elizabeth Loomes Hulen, Benedetta di Francesco. John Irani assisted in cello solos, Miss Caster serving as accompanist for all the selections. The audience bestowed hearty applause upon all the participants.

Amy Carey Fisher has given two of her series of historical lectures which she illustrates with piano selections adding to the interest of these occasions given in the Buffalo Seminary.

Jessamine Long, soprano, has fulfilled a number of local engagements since her return from study in Paris. Among them the tea of the Women's Association of St. John's Episcopal Church at the residence of Mrs. Walter Lord, also groups of solos at the anniversary meeting of the Town Club,

Pauline Minot, accompanist; with Mary Ward Prentiss, contralto, combining in a program for the Alumni meeting of Hutchinson High School during the 75th anniversary celebration.

Harriet Shire, soprano, and Pearl Kummer, contralto, with Frances Engle Messerswith, accompanist, furnished the musical numbers for the Buffalo City Federation meeting at which the guest of honor and speaker was the Princess Der Ling of China.

Mildred Laube Knapp, harpist, has fulfilled a number of engagements, among them of recent date a program for the Park School, Phi Beta Kappa dinner, Wednesday Morning Musicale Club, State Teachers' College, P. E. D. Sorority, Mothers' Club at the Statler.

The Town Club Music Circle, of which Mrs. John L. Eckel is chairman, gave a program of American music, Dorothy Hobbie Coats, contralto, singing Indian songs, Negro spirituals and compositions by American composers, with Frances E. Messerswith at the piano. Henry Hoffman, pianist, played two enjoyable groups by American composers, Joseph La Duca, violinist, participating, accompanied by Elizabeth Ackerman.

The recent meeting of the Music Study Club, of which Mme. Blaauw is president, had as participants Mrs. Studt, Mrs. Morgan, Mrs. Jackson, Mrs. Jax and the Misses Dougherty, Hill, Kenny, Lawler and Dye. The topic for the evening was Vocal Forms.

Clara Foss Wallace, organist, and choir director of First Presbyterian Church, presented an all-Bach program at the Vesper service, with the quartet and chorus assisting. Florence Ralston, soprano, Hazel Denny, contralto, Kenneth Hines, tenor, and Harold Ames, baritone, are the members of the quartet.

Dewitt C. Garretson, organist of St. Paul's Episcopal Cathedral, gave a highly successful recital at the New York State school for the Blind, Batavia.

Harry W. Stratton, organist at First Church of Christ Scientist, presented his pupil, Alfred Kingston, in a piano recital in Grosvenor Library music room.

Mrs. Lester Cherry, soprano, Mrs. Joseph Wilke, contralto, with Lester Cherry, accompanist, gave a recital recently in Westfield; the program, including modern French, Italian and English songs, was enthusiastically received, the artists scoring a success.

L. H. M.

Edgar Shelton to Play With Orchestra

Edgar Shelton scored such a success at his recent recital in St. Louis that he immediately was engaged for an appearance with the St. Louis Symphony Orchestra on February 9. On that occasion Mr. Shelton will play the Liszt E flat concerto, with George Szell conducting.

Mary McCormic Triumphs in Texas

Mary McCormic, Chicago Civic Opera soprano, scored great success on the recent concert tour booked for her by her manager, Dema Harshbarger, president of the Civic Concert Service, of Chicago, the following letter dated December 12, from C. D. Judd, head of the College of Industrial Arts of the Texas State College for Women at Denton, Tex., being one of the many eulogies received:

"Mary McCormic was a complete triumph here. Never before have our girls been so completely transported to realms of ecstasy, fairyland, and song as they were during her recital. Miss Owsley, one of the leading voice instructors of the college, pronounced her the greatest artist that has appeared at the college during twelve years. I can hardly share her enthusiasm, but certainly Miss McCormic gave a program that completely won her audience. The entire music department is extravagant in its praise. She possesses an individual artistry. We thank you for bringing her our way."

MARY McCORMIC AS THAIS



Florence Foster Jenkins, "Singing President"

Florence Foster Jenkins, founder and president of the Verdi Club of New York, "the singing president," known as such because she is the only president of the many women's clubs of New York who sings publicly, followed her own song recital at the Ritz Carlton Hotel by appearing as soloist at the Manhattan Study Club musicale of December 18.

She sang and acted in costume, the Garden Scene from Faust, and a group of songs by Nerini, Phillips, Goldie, and Hallett Gilbert's Laughing Song, the latter with action, which invariably convulses her hearers. Not long ago she sang at the Marlborough-Blenheim Hotel, Atlantic City, and the chief photographer of the Boardwalk (illustrated monthly) snapped a charming out-of-doors picture of her, which was printed in the December issue, with the caption, "Music in the Air at all hours for her; Florence Foster Jenkins of N. Y. City, is a well-known concert singer, and president of the Verdi Club; she sang at the Marlborough-Blenheim recently."



LUCREZIA BORI, who scored her usual triumph as *Mayda* in *La Rondine* at the Metropolitan on Christmas night.

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Rachel Morton's Great London Success

For those who have been following the recent successes of Rachel Morton in Chicago and elsewhere, it will be interesting to hear of her almost unprecedented success in England this season. She went to London in August for the express purpose of opening the Promenade Concerts with Sir Henry Wood, a very flattering invitation for an American girl.

She expected to sing only at the four concerts for which she had been engaged and had already reserved her return passage. But she was urged so heartily by Mr. John Barbirolli and Mr. Edgar, both of the Covent Garden Syndicate, to remain for a season with the new opera company, that she cabled to New York asking her manager to rearrange her dates in the United States, which he was fortunately able to do.

Her subsequent successes as Elsa in Lohengrin, Leonora in Il Trovatore and Tosca more than justified her decision.

Incidentally Miss Morton advocates the performance of opera in English. While on tour she wrote: "I find the performances of the Covent Garden Opera Company extraordinarily fine." Then after some detail, she continues: "I am persuaded that if Americans could once hear this company in its repertoire of thirty-five operas, sung in English by consummate artists, the cause of Opera in English would be won overwhelmingly and for all time."

Miss Morton had to cut her season short in order to fulfill engagements here that could no longer be postponed. But she brought back many laurels. Her personal success is best revealed in the following excerpts from the press.

The writer of The Bulletin, Edinburgh, said: "We were all in love with the beautiful Leonora of Rachel Morton, who sang with sweetness and clarity of diction and acted captivatingly."

His colleague on The Scotsman declared: "Miss Morton's Elsa, too, was admirable. It was dramatic, yet never overdone, and vocally it was always true, and charming in quality. Above all, there was a suggestion of tragedy about last night's Lohengrin and

Elsa such as is not ordinarily to be observed in Lohengrins and Elsas."

Nor was the reviewer of the Daily Record, Glasgow, less enthusiastic: "As principals we had Rachel Morton in the character of Tosca and she acted the part with irresistible charm in the love scenes with Cavardossi, and with rare dramatic significance in the final scene of the second act. She was in splendid voice and used its beautiful tones with alluring effect in all the music of her part." The Halifax Daily Courier and Guardian wrote: "Miss Morton has an expressive vocal style that runs easily to romance, and a gift of abandon that carries her as easily into dramatic situations. Last night she showed herself a sound actress as well as a brilliant singer. Employing the distinctive colour of a lovely voice to the most appropriate ends and avoiding prosaic vocalism, she was a charming and convincing Elsa."

Morgana Pleases Wheeling, W. Va.

An echo of Nina Morgana's successful concert recently given at Wheeling, W. Va., is the following excerpt from the Intelligencer:

"Nina Morgana, soprano of the Metropolitan Opera Company, sang in the Scottish Rite Cathedral Monday night and completely captivated her large audience. The diva was presented in the opening program of the season of the Zou Hastings Frazier memorial. She is an artist of rare ability and extraordinary charm and graciousness, and pleased her discriminating audience as few distinguished singers have ever succeeded in doing. From the opening number of the well-balanced program until the final delightful encore, Miss Morgana had the whole-hearted admiration and acclaim of her hearers."

"Nina Morgana possesses a soprano voice of rare clarity and range, with volume and feeling to an extraordinary degree. Her sustained high notes were faultlessly clear and true, a quality particularly pronounced in the scores without piano accompaniment. She was stunningly gowned in rose colored taffeta fashioned robe de style, with which she wore a close-fitting jacquet of lace with long, tight sleeves and ripple peplum. Dia-

mond necklaces, bracelets and earrings and a rope of magnificent pearls were worn, and silver slippers with brilliant buckles flashed from silvercloth. Miss Morgana is a vivid brunette."

Kathryn Witwer Eulogized

During November Kathryn Witwer's concert and recital engagements took her to Wisconsin, Oklahoma, Alabama and Florida and included the opening of several Civic Music Association courses. Critics everywhere were unanimous in their praise of this young and gifted American soprano, who charms her audiences wherever she sings.

Not only did the reviewers find praise for her beautiful voice, but they likewise spoke in eulogious terms of her charming personality, musical intelligence and fine interpretative sense. The writer for the Chickasha Daily Express believes that as she possesses "remarkable charm of manner and a voice of rare sweetness, perfectly trained to do her bidding, Miss Witwer may be classed among the intellectual, rather than the emotional exponents of her art, although in numbers where feeling was required, she was not lacking."

After the same recital at Chickasha, Okla., the writer for the Trend stated: "In addition to possessing a remarkable, sensitive voice, Miss Witwer likewise possesses a remarkable sensitivity in the interpretation of her songs." Like his colleagues in Oklahoma, the Eau Claire Leader critic found: "She has a pure voice with remarkable expression and understanding of the art of singing" and, she "charmed her audience of more than six hundred with a voice of rare beauty and a gracious winning personality."

The writer for the Mobile (Ala.) Press was of the opinion that she has "a voice of power, range, and beauty, which she handles with ease and fluency" and that she is "endowed with other gifts besides a voice" and goes on to speak of her "beauty and grace and that indefinable something whose presence means the sort of sparkle and interest that delighted her audience." The same reviewer also stated that she delighted her audience with "her exquisite voice, her radiant personality and her genuine artistry" and that she is "just as much an actress as she is a singer"; that she is "dramatic or wistful as she chooses" and "carries her audience along with her changing mood."

Edward Johnson Sings Loeffler Songs

When Edward Johnson appeared with the Cleveland Orchestra, under Sokoloff, at the pair of concerts on November 7 and 9, he sang an aria from Louise and also three of the Irish Fantasy songs by Charles Martin Loeffler.

These Irish songs by Loeffler were written more than ten years ago, first with only a piano accompaniment, but later arranged for orchestra. Some of them were programmed by John McCormack with the Boston Symphony in 1922, and one by the late David Bispham in 1919 with piano accompaniment. Since then they apparently remained hidden until Messrs. Sokoloff, Loeffler and Johnson combined to present them in Cleveland.

Mr. Johnson was altogether successful in his presentation of these songs, including one which was heard for the first time anywhere at these concerts, Archie Bell declaring in the News that these Irish Fantasies were de-

lightful, that the tenor created a mood and atmosphere for each of them, and gave them what seemed to be their fullest meaning. Mr. Loeffler, who was prevented through illness from attending the concerts, wrote Mr. Johnson a warm letter of thanks, in part as follows: "Mrs. Hughes has told me how superbly you interpreted my three songs in Cleveland, and I don't find words to thank you for all you have done for Yeats and, above all, for me. Your great reputation, rare vocal accomplishments and supreme intelligence had put my mind at ease. How I should have loved to express to you de vive voix my sincere gratitude."

Walter Charnbury Planning Series of Sonata Recitals

Walter Charnbury, during his career as concert pianist, has played in London and Paris, had three transcontinental tours of the United States, and appeared in the leading cities of Canada as far west as the Pacific Coast. He also has appeared as soloist on tour with such eminent artists as Gadski, Rappold, Scotti, Whitehill and Diaz.

Mr. Charnbury's scrapbook contains many splendid tributes from the press in the various cities in which he has played. Following an appearance in New York, the critic of the Herald noted that the pianist's playing showed him to be an artist of intelligence and musical instincts. After a recital in Chicago, Maurice Rosenfield, in the Chicago Examiner, declared that "Mr. Charnbury is a very musical and unobtrusive player," while in Topeka, Kans., he "won the unstinted applause of the audience," according to the State Journal. In Canada Mr. Charnbury was hailed as "a performer of great distinction" (Vancouver News-Advertiser), "a brilliant pianist" (Winnipeg Free Press), and "a delightful pianist" (Edmonton Morning Bulletin).

Paris found that Mr. Charnbury exhibited solid qualities of touch and of assurance (Journal des Debats) and London liked his playing so much that the reporter for the Yorkshire Observer wrote that he "hoped the pianist would call again."

It is not only as a performer, however, that Mr. Charnbury has won success. He has been a member of the faculty of the David Mannes Music School in New York, at the Friends School in Brooklyn and the Cornell University Summer Session, and has been director of music at Hood College, Frederick, Md. At the present time Mr. Charnbury is teaching at his private studios in New York, and has many pupils who are fulfilling important engagements throughout the country. He has found in his teaching that the use of musical cross word puzzles has helped in arousing interest.

In addition to his concert and teaching activities, Mr. Charnbury has served as judge for National Music League contests and (is) chairman of the Judges Committee of the New Jersey Contests League.

Mr. Charnbury is now planning a series of Sunday recitals with a well known violinist. In this connection, he says that he will be glad to examine sonatas for piano and violin by American composers, with a view to including them on his programs.

Mary Miller Mount Activities

As an example of the rapid pace at which Mary Miller Mount must travel to meet all her concert engagements may be mentioned her concert in Philadelphia on November 27, followed by one in Johnstown on November 29; Altoona, the following day; December 1, Reading, and December 4, again in Philadelphia. The Reading engagement was Mrs. Mount's third appearance in that city, while the Johnstown and Altoona concerts resulted in return engagements.

A clipping at hand from a Johnstown paper gives sufficient reason for this pianist-accompanist's popularity, stating "her support of the other artists (Lester Concert Ensemble) was a constant delight throughout the evening. She produces a limpid tone from the piano and anticipates every mood of the soloists whom she supports."

Another engagement for this artist was an appearance recently over station WIP, Philadelphia, in a program shared with Jenö de Donath, violinist.

Mrs. Mount also is busy with her teaching activities. Her pupils, Elwood Weiser, baritone, and Violet Crandall, pianist, gave a joint recital on November 25 at the College Club in Philadelphia with fine success, this being a return date from last season.

Lucile Lawrence Activities

Lucile Lawrence included among her recent engagements two concerts at the University of Illinois in Urbana and an appearance with the New Orleans Philharmonic Society in New Orleans, La. Today, January 4, she is to be soloist with the Conductorless Symphony Orchestra in Carnegie Hall, and on February 17 at the Beethoven Association in Town Hall, New York. In addition to her concert activities, Miss Lawrence is head of the harp department of the Philadelphia Musical Academy and also teaches at her private studio in New York.

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NEW YORK CONCERTS

(Continued from page 9)

Tschaikowsky's overture, 1812, closed the enjoyable matinee with ringing bells and sounds of victory, the audience looking forward to the January 11 concert made up of numbers to be selected by the children.

Duncan Dancers

The capacity audience that greeted the Isadora Duncan Dancers from Moscow at Carnegie Hall consisted largely of children. This brilliant aggregation, under the leadership of Irma Duncan, provided a delightful afternoon for the holiday throng, their grace, lightness and youth appealing strongly to the youngsters present.

The favorite, as usual, was Tamara, who was warmly applauded and called by name in Blindman's Buff, Norwegian Dance by Grieg and the Russian Scout Song. There were a number of changes from the printed list of dances. Ras, Dwas, Tree and Dubinushka, from Impressions of Modern Russia were much enjoyed and both had to be repeated. Other popular numbers were folk-songs by Gretchaninoff, and dances to music of Schubert, Chopin, Gluck and Johann Strauss.

Philharmonic-Symphony

Mengelberg being ill, Hans Lange directed the sixth student concert of the Philharmonic-Symphony on Saturday evening at Carnegie Hall. The program was changed at the last moment to consist of fragments from Handel's Alcina, the Prelude and Love-Death from Tristan and Glazounoff's Fourth Symphony. Mr. Lange is already well known in New York as a conductor, and deserves far more opportunities to show his mastery than he has so far had. He stepped in at the last moment, with only about an hour's warning, and gave an account of himself of which he may well be proud. After the Wagner excerpt the audience recalled Mr. Lange many times, and the orchestra also rose to acknowledge the reception it received. The entire concert was an unqualified success.

Mr. Lange also conducted the Sunday afternoon concert, at which the same Glazounoff symphony was played, with the composer himself present. Gregor Piatigorsky, Russian cellist, again played the Dvorak concerto as in the Thursday concert, and with the same success.

DECEMBER 29

Jose Iturbi

To greet Iturbi at his second recital a milling mob surged into Carnegie Hall and crammed every crevice of the old auditorium while the distinguished Spanish pianist strode onto an overloaded platform, proceeded to the business of the evening, and finally departed after assuming still larger proportions in the eyes of his newly made admirers.

There was Bach to begin with, the "Caprice, for the departure of his beloved brother." How evenly it rippled along and how surely one felt the keen sensibilities of the instrumentalist. Then there was an impromptu of Schubert. The dreamer, the simple melodist was so apparent. It was lovingly delicate to the highest degree. Stravinsky's Petrouchka in the piano design leaves much to be desired; for while in form there appears the orchestral skeleton it remains little more than a colorless tour de force. Nevertheless the pianist made it hearable by his own graceful shadings.

A trifle by Poulenc, another scarcely more valuable by Ravel, and two de Falla sketches brought the program to a close save for one other piece of Granados. Then followed the extras. Ravel, Albeniz, Liszt, Chopin, and there might have been others who figured in the gift group, save that the long series had to end somewhere.

Iturbi is a musician of surpassing attainment. What has been written heretofore may well be rewritten here, and with added emphasis, for not in a goodly number of seasons has an artist more fully deserved his success.

Florence Leffert

Florence Leffert gave a recital on Sunday afternoon at Town Hall assisted by Stuart Ross at the piano, and accompanied in one group of seventeenth century English songs by a string quartet, consisting of Josef Stopak and Ralph Silverman, violins; Egon Kornstein, viola, and Abram Borodkin, cello. Miss Leffert's fine and well-trained soprano was used effectively in a program as interesting as it was unusual. In the opening Bach number Mr. Stopak played the violin obbligato. Following this there were a new song of Hindemith and numbers by Marx, Thuille and Strauss. There was then music by Rameau with cello obbligato. Two "first times" were sung, the first, Albert Roussel's Jazz dans la nuit, and the second, Poulenc's Air de Champetre. Miss Leffert's program gave genuine pleasure to her audi-

ence, and she was applauded as she deserves to be. She not only has musicianship and musical judgment, but she possesses clarity of enunciation and an effective stage manner.

Lloyd Morse and Antoinette Consoli

Lloyd Morse, operatic tenor (American), assisted by Antoinette Consoli, Chicago Opera soprano, were heard in music principally by Italian composers, Romualdo Sapiro at the piano, at Pythian Temple, in which this tenor displayed a rich voice of ample range, coupled with temperament and pleasant personality. He sang best Tosca and Puccini arias, though his singing of Lohengrin's Narrative was well done in German, and songs by Tipton, Hagemann and Sapiro showed his English to advantage. Miss Consoli's girlish appearance, fresh voice and real Italian manner quite won all, and needless to say, Maestro Sapiro played accompaniments with great sympathy and efficiency, aiding the singers in every way possible.

Hans Barth and Barbara Chalmers

Under the auspices of the Seymour Musical Re-Education Center a harpsichord recital by Hans Barth, assisted by Barbara Chalmers, lyric soprano, was given at the Guild Hall on the afternoons of December 28 and 29. At the performance reviewed, on Sunday, there was a large audience, which found in the program not only much of interest but also much of educational value. Before beginning his solo numbers, Mr. Barth explained something of the mechanism of the harpsichord, and told his listeners that the instrument upon which he would play had two keyboards and six pedals, each pedal changing the quality and quantity of tone. As Mr. Barth is a skilled performer on the harpsichord, it was indeed a pleasure and a rare opportunity to listen to the music of Mozart, Bach and other of the old masters played upon the instrument for which they were written.

For the closing number of his first group, Mr. Barth chose Gossec's Tambourine, a lively stage dance popular in France about two hundred years ago. This was played also on the piano, so that the audience could compare the different effects to be achieved on the two instruments. Other numbers repeated on the piano were a gigue by Scarlatti, whose compositions, although written for the harpsichord, are easily adapted to the piano. The popular Turkish March from Mozart's sonata in A major was Mr. Barth's final number on the printed program, played on both the piano and the harpsichord. As an encore he gave one of his own compositions, Japanese Clock, which he had arranged for the harpsichord, and in which throughout the piece the ticking of the clock is well simulated.

Miss Chalmers was heard in two groups of numbers and displayed fine musicianship. In connection with her offerings, it was of special interest to have the songs presented in the way in which they were given in the days of the composers who wrote them, with harpsichord accompaniment.

Two Unusually Busy Tenors

The Claude Warford Studios are having an unusually busy season. Allan Jones, who recently received unqualified praise from the press in the Toronto presentation of Williams' Hugh the Drover, scored a like success in Elijah at Pittsburgh. He is booked for more than forty concert and operatic appearances.

William Hain, in addition to his engagements with the Little Theater Opera Company, is also fulfilling concert engagements. The Herald Tribune, after the first performance of The Chocolate Soldier, said: "William Hain as Bumerli looked dapper, acted with dash and did the best singing among the principals." The same paper, after Hain's appearance at the Barbizon musical, remarked that his French "was much superior to that generally heard at the Metropolitan or upon the New York concert platforms." Mr. Hain has also sung with success recently at Dayton and Cincinnati, Ohio.

More Dates for Barth

The first two stops of Hans Barth's coming concert tour will be in Dallas, Tex., and Long Beach, Cal. Both cities are anxiously awaiting their first hearing of the quarter-tone piano.

On this concert tour Mr. Barth will play the Harpsichord of yesterday, the Piano of today, and his own invention, the Quarter-tone Piano of Tomorrow. He will play two new quarter-tone compositions not heard at the private hearing at the Plaza Hotel last April; they are entitled Prelude and Mystic Dance.

Arthur Hackett to Give New York Recital

Arthur Hackett's New York recital is scheduled for the Guild Theater on January 12. This announcement recalls to mind previous delightful recitals by the tenor. As Charles D. Isaacson said in the New York



ARTHUR HACKETT.

Morning Telegraph, "it was a curiously unique delight to hear that sterling song interpreter," for, he added, "a quiet man, singing impersonally, he succeeded in creating more than theater representation could ever make: The power of the composers, the expressiveness of the poets, and the miraculous combustion which occurs, when they are given life, through the lips of an inspired interpreter."

Another interesting critical excerpt is one from the Oklahoma City Times, in which the writer declares, "Listening to a tenor has never been among my favorite pastimes, and always I have done so under protest, because usually there is so much strain in the high notes, the singer becomes red in the face and makes us fearful of a stroke or something, or else he lapses into a voice so shrill and feminine it is nerve grating. But nothing like that happened Saturday night. Mr. Hackett doesn't have any difficulty in making the sky his limit and his tones have the same velvet texture up there as they do when he is in the lower registers. A truly

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golden voice is his, as mellow as old wine."

In Worcester, Mass., Mr. Hackett also is a great favorite, his appearances there always arousing great interest. When he sang the tenor role, in Piere's The Children's Crusade, at the recent festival in that city, the Daily Telegram stated that he is to be congratulated on his success, "The part of The Narrator is an exacting one, but as regards both voice and skill Hackett is fully equipped and his work was of the very highest class."

Critics Acclaim Cortez

Whether Leonora Cortez, American pianist, appears abroad or in her own country, she receives the warm acclamation of the critics. For instance, the critic of the London Times spoke of the "delicacy of her touch and the neatness of her execution." And the Philadelphia Inquirer commented upon the fact that "she possesses a highly developed and exceedingly fluent technical equipment"; that "her sense of rhythm is strong and there is a nice appreciation of the musical phrase being played."

Harry Cumpson With the Lange Quartet

The popular-priced chamber music concerts of the Hans Lange String Quartet and Harry Cumpson, pianist, begin Friday night, January 17, with a program of music by Hindemith, Richard Strauss, and Dvorak. This will be the first of four concerts in Carnegie's little chamber music hall. Mr. Cumpson is a well-known recitalist, and is frequently heard on programs of the League of Composers and Copland-Sessions concerts.

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"She sang with intelligence and romantic feeling." — *New York American.*

"Miss Fischer's voice is one of purity, and she handles it with striking skill." — *Chicago Herald.*

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ELVINA NEAL ROWE

Flora Woodman, Young English Soprano, Delighted Over Her American Visit

Tells Interesting Details of Musical Activities at Home.

Flora Woodman's visit to America has been what is generally termed a short one. But, then, Miss Woodman is a very busy person, indeed, and she was obliged to hasten back to London on the Berengaria, January 4, to fulfill engagements, and, returning home at this late date, has already meant the canceling of several engagements there, so as to prolong her stay in this country.

Although she arrived the early part of November, Miss Woodman has made a place for herself with American audiences. She has sung in New York, of course, also in Boston, Nova Scotia, St. Louis, Cincinnati, Brooklyn, etc. On arriving in England she will sing at Albert Hall, on January 25, for the big Scottish Night.

The writer was very anxious to know what Miss Woodman thought of America and Americans. It is always interesting, no matter how often, to dig deep into the opinions of the visiting artist. While Miss Woodman admitted that her stay and travels here were not as extensive as she should have liked them to have been, still she found that American audiences were most responsive and enthusiastic, that they were very appreciative of the best in music, and that everywhere she was treated with the utmost consideration, kindness and courtesy. "In Canada," Miss Woodman stated, "they actually cheered."

"I was particularly intrigued," the soprano commented, "with a remark made by one of the critics here following one of my concerts. After writing quite enthusiastically about my singing, he stated that it was too bad that I had not become a first-rate musician. It would be interesting to know upon what the gentleman based his comment. I

grant him that in most cases he might have been right, for it is a generally known fact that singers, as a rule, are poor musicians. No doubt this fact is as true in America as it is in England," Miss Woodman mused,



FLORA WOODMAN

"but in this instance the gentleman was wrong."

The writer then learned that Miss Woodman has been immersed in music ever since she could toddle; at six years she made her debut as a dancer and singer, at which time she essayed the "imposing" piece, Jingle Bells. Her musical education progressed, and at the age of fourteen she wrote an operetta; she studied harmony and counterpoint with Harold Samuel, is now a finished pianist and quite capable "of playing a piano concerto with orchestra" or accompanying herself. She is able to read new music from

the printed page without the aid of piano, has made her own arrangements of folk songs, which she uses in public, and can transpose any of the accompaniments of her music at sight.

Miss Woodman related these things without any conceit; she was merely defending herself, and no sense of false modesty was at all noticeable. In fact, Miss Woodman is a very charming, unassuming person, with an irresistible smile, with a vivaciousness which is undoubtedly contagious in a crowd, and her entire attitude toward life and things in general radiates peace of mind and understanding.

The singer also made a significant statement when she told the writer that she does much of her studying on trains, "for," she said, "I would be quite at a loss for time if I did not do so. I really am so busy all the time. I sometimes wonder how one accomplishes all that an artist does accomplish in one day, what with correspondence, and interviews, and rehearsals, etc."

It was not so very long before the soprano came to America that she reaped for herself the enthusiastic praise of London critics for her interpretation of Minnehaha in Hiawatha, when that work was given by the Royal Choral Society in Albert Hall. This society dedicates its interests entirely to choral works and is among the most popular of the London societies. It seems superfluous to remark that this type of music is the most popular in England, since everyone knows that England has been the stamping ground of choral music but it was interesting to hear from Miss Woodman about the activities of the various English choral organizations.

"The Royal Choral Society is, perhaps, the most picturesque of the ensembles," Miss Woodman related; "all the members are dressed in white, the sopranos with red sashes draped from the left shoulder, and the contraltos with blue ones hanging from the right shoulder; the men stand in the background, and I assure you that in such a crowd in the huge Albert Hall one feels about as big as a minute."

"You must realize that this hall holds about 10,000," Miss Woodman continued, "and it is usually packed for these performances. The season extends from October to April, and on April 18 next I will sing with them in the performance of the Messiah, for the seventh season in succession. This is a sure draw, and always has a packed house."

When we asked the singer to tell us something of the Hiawatha performance, she graphically described the scene: "Albert Hall is built like an elongated arena. In the center of it there is a flat portion in the shape of an egg, which is ordinarily a part of the auditorium and seats about two thousand. For the production of Hiawatha the seats were removed, and a sloping platform built leading down from the stage. The entire space was used; in the front were grouped Indians of every sort and description, forming the greater portion of the chorus, and they moved about freely from the foreground to the background during the action."

"It was a most impressive and magnificent sight. The scenery was entirely new, real water forming the Minnehaha falls which was frozen for the winter scenes of the second act. In the last act a real canoe floated down the stream when Hiawatha was taken away. To the left of the stage was my wigwam, and toward the back and center of the stage many other wigwams had been erected."

"It was a sight to delight any American's heart, but I am afraid that the work will not be produced here for the present."

"For the first performance, the King and Queen were present, and the work was such a success that it ran for a fortnight; the second time it was given, last June, the King was still too ill to attend, and so naturally the Queen did not come."

"There are a great number of festivals given in England," the writer suggested.

"Yes," our hostess remarked. "The Handel Festival takes place every three years at the Crystal Palace, and I sang there in 1926. This is, perhaps, the most important. I was then the only singer of the younger generation appearing with the organization and I was quite thrilled at the idea. Sir Henry Wood conducted. Then there is also the Norwich Festival, given every three years. I sang there in October, 1927, and will sing also at the next festival, in October, 1930. This is a most impressive event; there is a great deal of glamour attached to it, especially by the very structure of the hall which is like a church, and before the performance begins there is a fanfare of trumpets outside."

"I must not forget the Three Choirs Festival," Miss Woodman continued, "which in-



EMMA ROBERTS

arriving in New York after a concert tour in Germany. She will fulfill immediate engagements in Boston, Philadelphia, Washington and Cleveland, and give a New York recital later in the season. (Photo by Cosmo News Photo Co.)

cludes Gloucester, Worcester and Hereford, and which is also very popular."

Asked if she had sung in opera, Miss Woodman said that she had not, but that she loved it very much just as she also thoroughly enjoys operetta. This form of entertainment, the singer says, is very popular in England.

"Here, in New York, I also heard some delightful operetta performances," Miss Woodman told us, "and I was perfectly enchanted with the beauty of your movie houses, and with the high standard of the movie house entertainment. I think that Roxy's theatre is comparable to any opera house from a structural standpoint, and the divertissement which Roxy offers is of the most original sort."

"And, what is a source of infinite joy to me, is that there is no smoking allowed in the theatres. In England I do suffer from the dense smoke, which is inevitable in most theatres. It is only recently, too, that we have had any movie theatre comparable to your movie houses and that one is the Marble Arch, for which a block of beautiful residential homes were torn down to make room for it."

We were also anxious to know how American music was received in England, and Miss Woodman frankly told us that American music was not sufficiently known in England and that the fault lay right here with ourselves.

"What music is known there is liked very much," Miss Woodman stated, "but I believe that your publishers are at fault in not better placing your music. Time and again I have wanted a certain song of which I have heard or have been told about, and invariably the music dealer tells me that he must send for the composition. It happens that when I want something I want it badly, and I am willing to wait for it, but many people lose their enthusiasm with the passing of time. Something should be done to make American music better known abroad, because so much of it is very worth while. I am taking back with me some very interesting things which I know are going to be enjoyed, and which I sincerely enjoy singing."

And so Miss Woodman is proving to be a messenger of good will; of which there are never too many in this world. M. T.

Horowitz Triumphs on First Coast Tour

So sensational was the success of Vladimir Horowitz on his first visit to the Pacific Coast, when he scored three distinct triumphs in San Francisco within five days—December 6 and 8 as soloist with the San Francisco Symphony Orchestra, and December 10 in recital, that he immediately was re-engaged for another appearance with orchestra on December 15. All four houses were completely sold out, with hundreds turned away.

The Call-Bulletin referred to him as "A young Titan of the pianoforte who, by the sheer force of his directness, like a modern Michael of the flaming sword, stirred his listeners to breathless exaltation," while the News reported that this "outstanding pianistic genius" and "sensational Russian" "enthralled" his audience; and the Examiner declared that he is not merely an extraordinary technician, but a musician and a personality.

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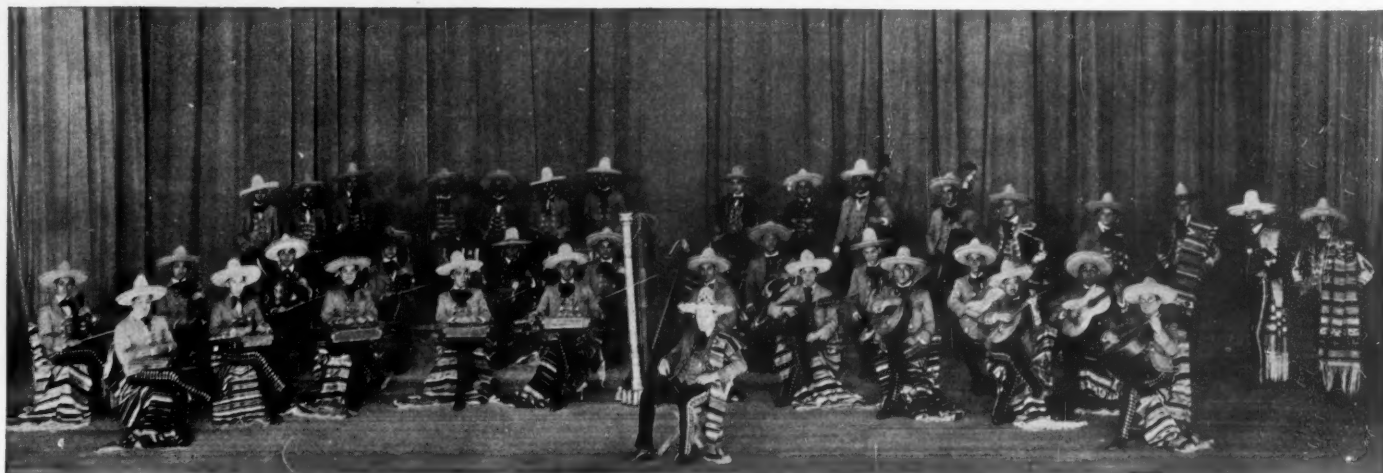
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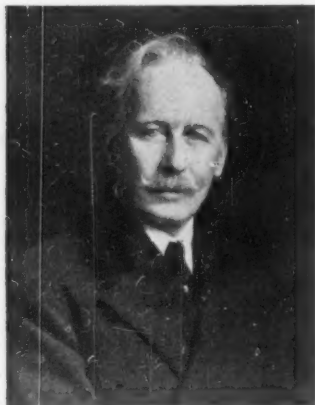
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LEANDRO CAMPANARI—ONE OF AMERICA'S OUTSTANDING MUSICIANS

Leandro Campanari, who recently made an extended visit to the East and has just returned to his home in California, is one of the musicians now residing in America who has had an outstanding career.

Mr. Campanari came into fame early in life with his string quartet, which was made



LEANDRO CAMPANARI.

up of artists all of whom afterward became internationally famous, and which played during some years all over Europe. Later on Mr. Campanari was noted as a conductor of symphony concerts and opera, and was recognized as one of the most brilliant musicians of the time. He came to America at the insistence of some musicians who recognized his importance, and has resided in this country for many years, having removed some twenty years ago to California on account of the health of a member of his family.

Mr. Campanari is widely known as a composer, having had a great many compositions published, a large number of which won popular favor. He has also been highly successful as a vocal teacher and now maintains a studio in San Francisco.

Among the interesting early incidents in Mr. Campanari's life was the following—it has been told often, but it will do no harm to tell it again: He and his quartet were to give a concert in Milan. On the eve of the concert the King of Italy died, for which

reason the concert had to be abandoned. Mr. Campanari, however, wished to have his quartet play something especially suited to the occasion, and he called upon his friend, Puccini, and begged him to write a memorial prelude for string quartet. It so happened that Puccini's opera, *Le Villi* (or was it *Edgaro*?), had just failed, and Puccini was in despair and said that he would never write another note as long as he lived. However, Campanari succeeded in persuading him to write the quartet, and it was played at services commemorative of the King. It was afterwards published by Ricordi in a collection known as the Campanari Quartet Repertoire. The work, however, takes on special interest by reason of the fact that Puccini used the same music in the same key and without change as the introduction to the third act of his opera, *Manon Lescaut*.

As already said, this story has been told before, but it does no harm to repeat it. The present writer only hopes that he has the facts substantially correct.

Rochester's New Masonic Temple Is Dedicated

Orchestra Concerts Popular—Christmas Programs

ROCHESTER, N. Y.—Rochester's busy musical season came to a brief pause during the holiday season, with only one event of outstanding importance scheduled for Christmas week. This was a special Christmas concert on the afternoon of December 29, in which the Rochester Civic Orchestra, Guy Fraser Harrison conducting, joined with four local choruses in a program of Christmas music. The choruses were the Rochester Festival Chorus, conducted by Richard Halliley; the Knights of Columbus Chorus, conducted by Frederick Pohl; the Damascus Chanters of the local Shrine, conducted by Stanley Hawkins; and the vested choir of boys and men of St. Paul's Episcopal Church, conducted by Warren Gehrken.

Christmas carols made up the bulk of the program, with the various choruses singing in different parts of the auditorium. At the end they joined in the *Adeste Fidelis*, with the audience also invited to sing.

The concert was in the nature of a public opening of the concert hall of the new Ma-

sonic Temple, just completed at a cost of \$2,500,000 after two years of labor. The hall is elaborately equipped for concert and dramatic purposes, seats 2,600 persons, and is considered an attractive addition to the city's public auditoriums.

The last concert in the Eastman Theater series before the holidays was given by the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting. The orchestra has been a popular visitor in the past and repeated its success with a program including the fourth symphony of Brahms, the Rosamunde overture of Schubert, a serenade for woodwinds by Richard Strauss, the Roumanian Rhapsody of Enesco, and *Masquerade*, an interesting new American work by Carl McKinley, written in the modern American idiom.

After the concert Mr. Gabrilowitsch was the guest of Rochester friends at a luncheon.

The week previous, Alfred Cortot, French pianist, appeared as one of the regularly scheduled concert attractions, playing an all-Chopin program before a deeply interested audience. He played the four ballades, the B flat minor sonata, and the twelve etudes. This was the third event in Series B of Eastman concerts.

NOTES

The second American composers' concert of the season and the fifteenth since these concerts were initiated by the Eastman School of Music, was given in Kilbourn Hall, with Dr. Howard Hanson, director of the Eastman School, conducting the special orchestra recruited for the occasion. The program included a festival overture, Chanticleer, by Daniel Gregory Mason, who was represented for the first time at one of these concerts; a Concerto Sacro, by Werner Josten; a Scherzo for orchestra by Beryl Rubinstein, dean of the Cleveland Conservatory, and a tone poem, *Far Ocean*, by Edward Royce, of Rochester. All of the composers except Mr. Josten, who is in Europe, were present to hear their music.

The organ of the new Masonic Temple was dedicated with a recital by Harold Gleason, head of the organ department of the East-



WALTER CHARBURY,

concert pianist, who, during his career, has played in London and Paris, had three transcontinental tours of the United States, and appeared in the leading cities of Canada as far West as the Pacific Coast. (See story on page 14)

man School. The recital was sponsored jointly by the Rochester Masonic Temple Association and the Skinner Organ Company of Boston, manufacturers of the organ. Mr. Gleason played Purcell's Trumpet Tune and Air; Arkadelt's Ave Maria; Martini's Gavotte, three of Bach's Chorale Preludes, Franck's Chorale in A minor, Samazeulih's Prelude, Barnes's Finale in a Gregorian Theme, Saint-Saëns' Nuptiale, Franck's Piece Heroique, the Andante from Widor's Fourth Symphony, Bird's Oriental Sketch, and Mulet's Toccata, Thou Art the Rock. H. W. S.

I See That

Alfredo Casella's views on jazz are given in this issue.

Bruno Walter has been appointed conductor of the Leipzig Gewandhaus concerts.

Katharine Goodson, English pianist, is now in this country.

The Detroit Symphony, under Gabrilowitsch, was highly successful in Buffalo. Richard Strauss' new opera, *Arabella*, will have its world premiere in Salzburg next summer, Clemens Krauss conducting.

Serge Prokofieff arrived in America last week aboard the Mauretania.

Management Ernest Briggs is now located in new quarters in the Times Building.

Robert Goldsand is due in New York tomorrow on the George Washington.

Rachel Morton has been scoring heavily in London.

Sigrid Onegin will return to New York for a recital on January 26.

The Boston Symphony will give a non-subscription concert on January 10, a benefit performance for the American Society for Relief of Russian Exiles.

Stravinsky's *Capriccio* for piano and orchestra had a highly successful premiere in Paris.

Galli-Curci made her first Metropolitan appearance of the season in the Barber of Seville.

Pasquale Amato is a regular performer over the radio.

Cartoonist Viafora draws his impressions of the recent revival of Luisa Miller in this issue.

Cadman has written the entire score of the movie operetta, *The Marseillaise*, a Universal production.

There is an interesting article written by Frieda Frommel about music conditions in China in this issue.

Edward Hart has been termed "an admirable accompanist."

Don Giovanni was revived with glittering success by the Chicago Civic Opera Company.

Goossens' *Judith* had its American premiere in Philadelphia with the Philadelphia Grand Opera Company.

The new American opera, *Camille*, by Hamilton Forrest is not to be produced by the Chicago Civic Opera Company until next season.

Emma A. Dambmann's Social Musicale was attended by one hundred people.

The Tollefsen's summer home and Dock Party at Centre Moriches, L. I., are pictured.

Mary Craig, soprano, and Frederic Baer, baritone, were outstanding features of the Catholic Festival concert in Cincinnati.

Florence Lamont Hinman's soprano pupil, Hazel Hayes, who won the 1928 At-

water Kent Colorado State contest, has been chosen over 250 applicants to sing Venus in *Tannhäuser*, under Dr. Hugo Riesenfeld, in Los Angeles.

Rose and Ottilie Sutro's Washington Salons provide unique entertainment, and have as patrons many leading social lights.

Mary Frances Baker sang sacred solos by Adam, Jewell and Liddle at the December 29 Radio Hour, Calvary Baptist Church, New York.

The American Guild of Organists had their annual New Year's Luncheon at Hotel Roosevelt, Capt. Robert Bartlett showing moving pictures of his Polar Expedition.

Rita Neve, English pianist, has recovered from injury to her finger, and will give her postponed recital at Town Hall, New York, January 11, evening.

Beatrice M. Klunter is a young American organist whose recent recital at Wanamaker Auditorium, New York, was very successful.

Arthur Hackett is to give a New York recital at Guild Theater on January 12.

The American Institute of Dalcroze Eurythmics will institute a special course for Dalcroze teachers during the Christmas recess, from December 27 to January 2.

Allen Hinkley sang the Messiah recently in Pittsfield, Mass., and again in Philadelphia on December 27 with Henry Gordon Thunder. He also will do Hagen with the Philadelphia Civic Opera on January 16.

Edward Johnson is scheduled to sing the leading role in the coming revival of *Sadko* at the Metropolitan.

Robert Ringling, baritone of the Chicago Civic Opera Company, is a billiard enthusiast.

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Metropolitan Opera

(Continued from page 6)

ning, as did Alfredo Gandolfi, Henriette Wakefield and Giordano Paltrinieri. Vincenzo Bellezza conducted.

ANDREA CHENIER, DECEMBER 27

Giordano's musical melodrama, Andrea Chenier, excellently sung and colorfully staged, was a sufficiently strong attraction to hold the rapt attention of an audience which savored somewhat of the holiday surfeit.

Rosa Ponselle was cast for the first time this season as Madeleine. It is an effective role for her, one that gives her opportunity for a gentle style of vocalism, refined histrionic talent, and aristocratic deportment throughout. These several requirements she met with her accustomed ease of manner. In admirable voice, she swept through the four acts as regally dominant as ever she seemed before her illness. One wonders what a Brunhilde she could be, or what new thrills she would inspire as Isolde.

The name part was well sung by Lauri-Volpi, particularly his airs in the third and fourth acts. He is a popular artist, and deservedly so. Danise's portrayal of Gerard is of good design. He imbued the music with much color, dramatic emphasis, and sympathetic vigor. Bourskaya's Countess, though small in requirement, was perfect in every detail.

Other names stand out for their varied degrees of merit, all resting well in advance of the average grade. Ludikar, Paltrinieri, Picco, Gustafson, Flexer, Dalossy, Wolfe, Coscia and Gandolfi comprised this section. The ballet and chorus also added their quota to the artistic enjoyment of the whole. Mr. Bellezza conducted with vigor and feeling.

MANON LESCAUT, DECEMBER 28 (MATINEE)

Puccini's Manon Lescaut drew a large audience on Saturday afternoon. Interest centering in the farewell appearance of Frances Alda, the Manon. There was a most impressive reception for this distinguished artist, whose present season is her twenty-first at the Metropolitan.

At her first appearance, she was accorded an ovation and after the first act she was obliged to respond to six curtain calls, being the recipient of numerous bouquets tossed over the footlights and gathered up by Messrs. Gigli and De Luca. With the final curtain, there was still another ovation and cries of "bravo!" Then behind scenes, many of the artists, including Miss Bori, Scotti, Johnson, Didur, Ludikar, Martinelli, Tibbett, along with Setti, Otto Kahn and others, wished Mme. Alda good luck in her chosen field from now on—radio. Parchments from her colleagues and backstage workers were presented as souvenirs of their affection and esteem. All in all, the occasion was a happy one; it was followed by a reception at Mme. Alda's home.

As for the performance itself, Mme. Alda was in excellent voice and gave a performance that afforded genuine pleasure. Gigli (Des Grieux), and De Luca (Lescaut) shared in the honors, both being in especially fine form. Eleanor La Mance made her appearance as the Musician and did what little the part affords commendably. Her voice, pure and charming in quality, was refreshing to the ear. She looked extremely comely and proved a valuable asset to the company. Mr. Serafin conducted.

LOHENGRIN, DECEMBER 28 (EVENING)

The Saturday evening performance was Lohengrin, with a familiar cast: Elisabeth Rethberg (Elsa), Rudolf Laubenthal (Lohengrin), Clarence Whitehill (Telramund), Margaret Matzenauer (Ortrud), Everett Mar-

shall (King's Herald) and William Gustafson (King Henry).

Mme. Rethberg's portrayal, a familiar one, on this occasion was as lovely and moving as on former occasions. She appeared to be in the pink of voice and sang with depth of feeling, acting with a sincerity and conviction that was always impressive. Mr. Laubenthal, likewise, gave of his best vocally, and his conception of the Knight of the Grail was one of nobility and lofty artistic purpose. He was loudly acclaimed. Mme. Matzenauer's luscious voice was an added pleasure during the evening, while Mr. Whitehill, in a familiar part, revealed once more his skill as a thorough Wagnerian singer. Karl Riedel conducted. He is to be credited with a worthy reading of the score.

VERDI-WAGNER CONCERT, DECEMBER 29

American singers were numerous on the program of the last Sunday concert (Verdi-Wagner excerpts) of the Metropolitan Opera season. Marion Telva sang the Don Fatale aria finely, followed by Lawrence Tibbett in Falstaff's monologue; needless to say, he met with a warm appreciation. The duet and trio from Act III of Aida brought three more Americans, namely, Charlotte Ryan, Edward Ransome (newcomer) and Mr. Tibbett, in which the first two naturally received special attention as newer members of the company. Later on tenor Ransome made his Sunday night solo appearance in the Celeste Aida aria, which he sang in fine style and beautiful voice; he might have sung many encores, to judge by the applause.

Elisabeth Rethberg's fresh and perfectly produced soprano voice rang out in the aria from Ballo in Maschera, supplemented by songs by Wagner, and Messrs. Tibbett and Pinza sustained their reputations in Wagner and Verdi numbers. Rudolf Laubenthal, looking more youthful than ever, won applause in the Sword Song from Siegfried. A stunning vocal ensemble made a hit in the Rhinedaughters' Trio from Goetterdaemmerung, sung by Ryan, Phradie Wells and Telva, the melodious music and free-flowing harmonious chords coming like honey in the midst of Italian-German musical excitement. Another trio was sung by Rethberg, Ransome and Cehanovsky (Verdi's Trovatore, Act I) and Conductor Wilfred Pelletier won personal honors for his interpretation of the (opening) Rienzi overture and (closing) Ride of the Valkyries. The "railbirds" helped with enthusiastic applause, the house containing many out-of-town visitors, visibly appreciative of what they saw and heard.

Cincinnati to Have Winter Opera Season

The Cincinnati Conservatory Opera Company, which was formed recently under the sponsorship of Charles J. Livingood, vice-president of the Conservatory of Music, although it is intended primarily to stimulate the work of the opera school of the conservatory, will operate as an independent unit. For ten seasons Cincinnati has had summer opera at the Zoo. It is expected that this new venture will also give the city a season of winter opera. Charles G. Miller, business manager of the Zoo, has accepted the management of the new organization; Alexander von Kreisler of the Conservatory faculty is the artistic director, and his wife, Marie Kirsanova, is stage manager. Burnet C. Tuthill is the secretary of the new organization.

Von Kreisler is much esteemed in Cincinnati as a result of his highly artistic production last season of Eugen Onegin. This winter it is proposed by the new organization to present three operas in Emery Audi-

torium. The first production will be Eugene d'Albert's Tieffand.

Dr. Carl Presents the Messiah

At the First Presbyterian Church, on Sunday evening, December 29, the Messiah was given under the direction of Dr. William C. Carl, who, as usual at these monthly oratorio services, not only acted as accompanist at the organ but directed his choir as well.

That part of the work which is known as the Christmas portion, was given. The regular Motet Choir of the First Presbyterian Church was augmented by a number of choristers from St. Bartholomew's. The solos were sung by the church quartet: Grace Kerns, Amy Ellerman, Ernest Davis and Edgar Schofield, whose artistry and musicianship are so well known that it is unnecessary to enlarge upon them in this place. The same might well be said of Dr. Carl's highly efficient choir, yet here there is need for a word of comment. The choir was never more brilliant than it was on this occasion. There was a certain sharpness of effect in the pronunciation and attack that was highly effective. It seemed to give the choir even more than its usual body of tone, and a brightness of color that was extremely striking. It made one wonder what new magic wand the learned doctor was waving over his musically host to cause them to surpass themselves when that seemed quite impossible.

Dr. Carl played the organ prelude and postlude with technical bravura and colorful registration. He has a splendid organ at his command and makes the most of it. There were two parts to the prelude, the first being a Noel Sur Les Flutes by the old French composer, Louis d'Aquin, the second the Noel Alsacien by Guilmant. For the postlude Dr. Carl played a Christmas Fanfare by Joseph C. Bridge, a brother of Sir John Bridge, organist of Westminster Abbey, and himself organist at Chester Cathedral.

It is announced that Ernest Davis has resigned from the solo quartet of the First

Presbyterian Church for the purpose of giving himself a year in Germany. This performance of the Messiah will be, for the present at least, his last appearance in the monthly musical services at the church.

The next musical service will be on January 26, when the "Chandos" Te Deum by Handel will be given, with Arthur Hackett replacing Mr. Davis as regular member of the solo quartet.

Barbara Chalmers to Give Recital

Barbara Chalmers, American lyric soprano, will give a New York recital at Steinway Concert Hall on January 7. Miss Chalmers has studied for a number of years under Giulio Setti of the Metropolitan Opera. She made her New York debut last season and since then has given a number of radio appearances and successful recitals in New York and out of town.

Included on her program will be two groups of seventeenth and eighteenth century music, sung with harpsichord accompaniment, with Hans Barth, eminent harpsichordist at the instrument, which is an exact reproduction of that used by Handel and Beethoven now in the Berlin Museum. Louise Honsinger will accompany her.

Seymour School in New Home

The Seymour Musical Re-Education Centre is well under way now in its new home in Carnegie Hall. Mrs. Seymour is conducting her usual Normal Classes on Thursday mornings, and is also broadcasting Tuesdays, at 2:15 over WEAF, her subject being Home Music Lessons.

The first recital of the school was given by the following students of Hans Barth and his assistants, Louise Honsinger and Margery Todd, on December 15: Lillian and Bithia Berman, Albert Jones, Juliette Howell, Victor Landau, Rita Quinn, Bruce Tompkins, Mary Stahler, Evelyn Stahler, Jesse Berman, Alma Polhemus, Rachel Mastrotta, Margery Todd and Louise Honsinger.

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Chicago Enjoys Swedish Choral Club in Annual Messiah Performance

La Argentina Again Delights—Juliette Lippe to Return With German Grand Opera Company—Delamarter Substitutes for Glazounoff—Alexander Tansman Soloist With Symphony Orchestra—Kinsolving Musical Morning—Edgar Nelson Conducts Messiah—Other Notes.

CHICAGO.—The Swedish Choral Club's annual Messiah performance at Orchestra Hall, on December 22, had several highlights, outstanding among which was the solo work of Frederic Baer, who had the baritone part. It is seldom in oratorio that a soloist—particularly a baritone—carries off first honors, but Mr. Baer, a newcomer, proved one of the very best oratorio singers ever heard here, through his powerful, dignified and authoritative rendition of the Handel music. Here is a baritone with a voice of power and quality which he uses with skill and understanding, who knows how oratorio should be sung, who sings the music as though it meant something to him and who enunciates the text most intelligibly. His was a vital performance and it evoked unstinted applause from the delighted listeners.

Else Harthan Arendt came in for her share of the evening's success, singing the soprano solos with that charm of manner which wins her favor wherever she sings, that certainty which bespeaks the experienced oratorio singer and that clear enunciation and beauty of tone which lends dignity to and make oratorio highly enjoyable.

In Arthur Kraft the tenor part had an able interpreter. He, too, knows how oratorio should be sung and his silvery tones rang out clear and true throughout the performance.

The contralto, Lillian Knowles, has a lovely voice, which, however, seems too light for oratorio, as at times she was completely inaudible.

Under Harry Carlson's direction, the Swedish Choral Club gave a performance that was stimulating in its vigorous rhythms and climaxes and showed the choristers a well drilled, energetic body. Members of the Chicago Symphony Orchestra playing the accompaniments did not always follow the conductor's beat, which may or may not have been entirely their fault.

JULIETTE LIPPE AGAIN WITH GERMAN OPERA

Juliette Lippe, whose name stands at the head of the personnel of the German Grand Opera Company, which will present a brief season of Wagnerian opera at the Auditorium Theater, beginning February 2, revealed herself last season as an artist of extraordinary magnetism and power. Both

vocally and dramatically Mme. Lippe was lauded by press and public when she appeared here last season. Tall, beautiful and of majestic presence, she is one of the most imposing personages on the opera stage today.

An American, born in New York, Miss Lippe sang for five years in all the premier opera houses of Europe. She made her debut as Isolde at the Landes Theater, Gotha, and after one year with that organization appeared as guest artist with the Weimar, Mainz, Braunschweig, Hanover and Frankfurt opera companies, where she sang Isolde, Brunnhilde, Aida and Tosca, her repertoire embracing both Italian and German roles. Her addition to the list of artists who will appear with the German Grand Opera Company is a significant one, and should add much to the success of the organization.

LA ARGENTINA

Of La Argentina's third dance recital at the Studebaker Theater on December 22 the same story can be told as of all her previous appearances here—capacity audience, enthusiastic approval, many repetitions and the fascinating Spanish dancer in most alluring mood.

DELAMARTER SUBSTITUTES FOR GLAZOUNOFF

When Glazounoff was compelled by a cold to stay in his room at the hotel instead of conducting the Saturday evening program of the Chicago Symphony on December 21, Eric Delamarter, assistant conductor of the orchestra, filled in very ably, conducting the entire Glazounoff program with his customary efficiency. Glazounoff had appeared at the conductor's stand at the Friday afternoon concert of the regular weekly pair.

KINSOLVING MUSICAL MORNING

Claire Dux, soprano, and Walter and Mimy Schulze-Prisca, violinists, delighted the discriminating audience attending the fourth Kinsolving Musical Morning at the Blackstone, on December 26.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Algena Adams, harpist, pupil of the college, played two groups of solos on the Central Y. W. C. A. Christmas Program on November 12.

Evelyn McConchie, piano pupil of Mme. Cole-Audet, played for the Ladies Club in Riverside, Ill., on December 11. She also accompanied the singer on the same program. Robert Carter, another pupil of Mme. Cole-Audet, who is now teaching in Salem, Va., presented several of his large class of pupils in recital at the Episcopal Parish House, December 19. Several of his pupils will compete in the state contest which takes place in March.

Frank Roberts, artist pupil of Arch Bailey, sang the tenor solos in the Messiah at Downers Grove Federated Church, December 22. Olin Bowen, another artist pupil of Mr. Bailey, sang the bass role in the Messiah at the First Congregational Church of Oak Park, December 22.

On New Year's Day, at the Wilson Avenue Y. M. C. A., Beulah Hollingsworth, pupil of Maurice Aronson, Dolores Rod-



VITTORIO TREVISAN



BURDETTE CLAIRE CLEVELAND

Vittorio Trevisan Decorated by Italy

Vittorio Trevisan, one of the stars of the Chicago Civic Opera Company personnel, has just received the decoration of the Order of the Crown of Italy, for his services to the cause of Italian music in America. Since 1910, Trevisan has been a member of the Chicago Opera and in all those years he has appeared most successfully in many roles. Mr. Trevisan also is a member of the Ravinia Opera, where Louis Eckstein, the impresario, stars him annually in roles in which Trevisan delights the North Shore opera-goers and in which he will again appear during the coming summer.

Mr. Trevisan also has a studio in Chicago, from which many artists now before the public in concert and opera have emanated. One of his many successful students, Burdette Claire Cleveland, has just made her debut in Italy at La Comedia Theater in Milan, scoring so heavily as Gilda in Rigoletto that after the second act the manager of the theater signed the young soprano for several appearances of Lucia, in which, it has been reported, she made as brilliant a success as in Rigoletto. Miss Cleveland is the fourth student of Mr. Trevisan who has made her debut in Italy.

rigues Paulsen, pupil of Graham Reed, and Margaret Fried, pupil of Leon Sametini, entertained during the dinner hour and afterwards in the club's drawing room.

Leonie Laub, voice pupil of Mme. Aurelia Arimondi, was soloist at the Rammah Lodge on December 4.

Mrs. G. S. James, another pupil of Mme. Arimondi, was soloist at the Congregation B'nai Zion on December 9.

The next recital at Central Theater will be given on January 12.

POLISH COMPOSER IS ORCHESTRA'S GUEST

Another guest composer came to conduct the Chicago Symphony in some of his own compositions, and to appear as soloist in his own piano concerto, at the December 27-28 program, when Alexander Tansman, Polish composer, made his first appearance here. His Symphony in A minor and his piano concerto show him a writer of the modern school, with harmonic and melodic ideas which at times recall other composers. They are not without interest and were well liked by the orchestra patrons, judging from the applause which followed each.

Eric Delamarter led the orchestra through a fine accompaniment of the concerto, besides the Hansel and Gretel Prelude of Humperdinck and the Mozart E flat Symphony.

EDGAR NELSON CONDUCTS MESSIAH

An unusual performance of Handel's Messiah, in which three choruses joined forces under the direction of Edgar Nelson, brought a sold-out house to the new Civic Theater on December 27. The occasion was the Apollo Musical Club's annual Messiah presentation, in which they had the assistance of the Marshall Field & Company Choral Society and the Sunday Evening Club Chorus, and eleven soloists instead of the usual four.

What Edgar Nelson has done with each of these choruses individually and what he

did with them jointly on this occasion proves what an expert drill master he is. That he knows what a choral body is capable of and knows how to obtain the best results with it was made apparent by the precision of attack, well built up climaxes and perfect balance with which the massed chorus sang the Handel music.

The soloists included Dorothy Bowen, Clara Simons and Berenice Taylor, sopranos; Esther Muenstermann, Clara Schevill and Sydney Smith Cooley, contraltos; William O'Connor, Samuel Thompson and Dwight Edrus Cooke, tenors, and Mark Love, bass, and Raymond Koch, baritone.

AMERICAN CONSERVATORY NOTES

Private lessons and classes were resumed on January 2, following a ten-day Christmas recess. Pedagogy classes under John J. Hattstaedt and the class in Music History met on January 4 as usual.

Warren Edmundsen, tenor and artist pupil of John T. Read, sang the tenor solo role in Stabat Mater at the evening service in the Second Presbyterian Church on the Sunday before Christmas.

Pupils of Verna McCombs of the voice faculty of the American Conservatory, who are holding positions include Lorraine Busse, soloist at Mount Pleasant (Ill.) Lutheran Church; Rachael Davenport, soloist in Forest Glen (Ill.) Baptist Church; Mrs. G. Viol and Master Earl Nelson, soloists at the Austin Lutheran Church. JEANNETTE COX.

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PIANISTS

CHICAGO MUSICAL COLLEGE

Don Giovanni Proves One of the Highlights of Chicago Opera Season

Unusually Fine Performance Given on Christmas Night—Aida, La Forza del Destino, Tosca, Otello, Tannhäuser, and Rigoletto the Other Holiday Offerings.

AIDA, DECEMBER 22 (MATINEE)

CHICAGO.—By popular demand, Aida, with the cast which sang the dedicatory performance in the new opera house, was heard again at the Sunday matinee of December 22. The cast included Rosa Raisa in the title role, Cyrena Van Gordon as the King's daughter, Amneris, Marshall as Radames and Formichi as Amonasro.

TANNHÄUSER, DECEMBER 23

For the first time this season Cyrena Van Gordon took over the role of Venus in Tannhäuser, at the third performance of the Wagner opera. A more perfect Venus than Van Gordon would be difficult to find, for not only is she well suited to the role, vocally and physically, but the music lies well for her gorgeous contralto voice. On this occasion she dominated the performance while she was on the stage, and at a trying time saved the situation. She sung superbly and made a striking picture.

There were no other changes in the cast, which included Kipnis as the Landgrave, Turner as Elizabeth, Bonelli as Wolfram.

LA FORZA DEL DESTINO, DECEMBER 24

On Christmas Eve the second performance this season of La Forza del Destino was given, with Muzio, Marshall, Formichi, Baromeo and a large supporting cast.

DON GIOVANNI, DECEMBER 25

Among the highlights of the season may be counted the first performance of Mozart's Don Giovanni on Christmas night, with the star cast which sang it during the 1928-29 season. Vanni-Marcoux was the trifling nobleman, Don Giovanni, Frida Leider, Edith Mason and Hilda Burke as Donna Anna, Zerlina and Donna Elvira respectively portrayed the parts of ladies who had caught his fancy for a moment; Charles Hackett, Don Ottavio; Vittorio Trevisan the Masetto; Virgilio Lazzari, Leporello, and Chase Baromeo as the commendatore. Such a stellar cast singing superbly the melodious score, and a master interpreter in the orchestra pit made for a performance that will remain outstanding in the memory of those who were so amply repaid for leaving Christmas festivities and firesides.

A notable feature in the performance was the balance and atmosphere maintained throughout, due in large measure to Polacco's inspiring reading of the opera, which fairly sparkled under his magic baton. No symphonic conductor could make the score more eloquent than our musical director, who made of it a symphonic poem with fine regard for nuance and for the beauty of the melodic line. He inspired his musicians and the principals on the stage and the result was a performance which reflected highly upon the musical director and upon the entire Chicago Civic Opera Company.

The Don Giovanni of Vanni-Marcoux is a masterpiece. In the part this great singer-actor has set a standard difficult to surpass. An artist with individual ideas and ideals, Vanni-Marcoux imitates no one; he creates

his own characterizations and makes each one a living character. His Don is licentious without being vulgar or coarse, and his every gesture and inflection is meaningful and most convincing.

Frida Leider infused the role of Donna Anna with the necessary dramatic intensity, exquisitely singing the difficult airs allotted to her, with that ease, nobility of tone and dignity to which this fine artist has accustomed us.

Once again Edith Mason proved a true Mozartean singer, singing with all the brilliancy and loveliness of voice of which she is capable. She made a winsome Zerlina and her singing of the Vedrai Carino stood out as a rare vocal gem.

Since last season Hilda Burke has gained in assurance, and she gave an intelligent portrayal of the unhappy Donna Elvira.

The Leporello of Lazzari was a well thought-out portrayal, convincingly sung and played with broad comedy.

Seldom, if ever, since his connection with our company has Charles Hackett sung more exquisitely than on this occasion. The role of Don Ottavio fits him as the proverbial glove and in it he won a personal triumph. His singing of Il mio Tesoro was pure gold, and throughout the evening he sang with the required finesse and refined style.

Chase Baromeo was a well voiced Commendatore.

LA TOSCA, DECEMBER 26

A repetition of Tosca brought changes in the name part and in role of Cavaradossi—Claudia Muzio singing Tosca and Rene Maison portraying the young painter for the first time here. Vanni-Marcoux repeated his matchless Scarpia. With three such artists in the leading roles, Vittorio Trevisan's inimitable Sacristan, and Roberto Moranzoni at the conductor's desk, it was a thrilling performance.

Seldom has Rene Maison sung better than as Cavaradossi, his magnificent voice ringing out clear and true throughout the evening. He continually poured forth golden tones and his last act aria, E lucevan le stelle, was one of the most exquisite bits of singing in a brilliant performance. Maison is, besides a fine artist, a deep student and when entrusted with a new role, studies every angle of it from the singing and the dramatic standpoints. His Cavaradossi may be counted among his best parts.

Muzio can bring the thrill of emotion even to staid old opera-goers, and her singing of the Vissi d'Arte gripped the heart strings and brought her a personal ovation. She sang divinely and acted likewise, thus giving a performance that registered one hundred per cent. A great artist, Muzio!

Vanni-Marcoux's Scarpia, too, is a perfect delineation, and again he had the public in the hollow of his hand.

Roberto Moranzoni's stirring reading of the score played a big part in the success of

the night, and roused the listeners to a high pitch of enthusiasm.

OTELLO, DECEMBER 28

Saturday matinee subscribers heard the second performance for the season of Verdi's Otello, with Claudia Muzio as Desdemona, Marshall as Otello, and Cesare Formichi as Iago repeating their admirable delineations.

RIGOLETTO, DECEMBER 28 (MATINEE)

The popular priced performance of Verdi's Rigoletto served for the reentry of Margherita Salvi, who was the Gilda. Charles Hackett was again the Duke and Giovanni Inghilleri the Rigoletto. A review of this performance will appear in next week's issue.

JEANNETTE COX.

Last Minute NEWS

Alexander Lambert Killed in Auto Accident

Alexander Lambert, veteran and distinguished pianist and pedagogue of New York, was killed in an automobile accident on Tuesday morning, December 31. He was rushed to the Roosevelt Hospital in an unconscious condition and died there a half hour later.

Philadelphia Hears First American Performance of Goossens' Opera, Judith

Composer Conducts—Bianca Saroya in Title Role—Audience Enthusiastic.

PHILADELPHIA.—On December 26, in the Academy of Music, the Philadelphia Grand Opera Company presented, for the first time in America, Eugene Goossens' opera, Judith, the text of which, based upon the Book of Judith, one of the fourteen Apocryphal Books of the Bible, is by Arnold Bennett. Mr. Goossens conducted, having been especially invited to do so, and he received a prolonged ovation upon his first appearance in the pit, and also at the close.

Mr. Goossens had selected Bianca Saroya for the title role, and Miss Saroya more than justified the composer's confidence in her ability. Her personal beauty was eminently fitted for the role and her voice equally suited to the vocal demands. Her acting was excellent, as always. Ivan Steschenko, Russian bass, took the next most important role of the Assyrian general, Holofernes. Both as to voice and action he carried out the effect of the imperious general, ensnared by the beauty of the Hebrew woman. Ralph Errole, as Bagoas, the chief eunuch of Holofernes, and Berta Levina as Haggith (servant of Judith) were equally fine. Carroll Ault as Achior (a captain in Holofernes' army), a small but important and difficult role, had fine stage presence, made an impressive figure, and sang well. Dances by Catherine Littlefield and twelve of the Littlefield dancers were exceedingly well done.

Musically, the opera is magnificent. It is scarcely conceivable that an orchestra could be made to sound more impressive as well as expressive as does the orchestra of Goossens. He has written a score of extraordinary richness of color and complication in the contrapuntal parts, but he has had the wisdom to prepare his bursts of sounds and screaming high notes for places where the voices are silent between phrases or in the many orchestral interludes with which the work is replete. The consequence is that

the text could be understood as much as the text can ever be understood in grand opera. It is useless to expect the impossible, and it would certainly be foolish on the part of a composer to sacrifice his opera for the sake of making his words understandable. Mr. Goossens has written the vocal parts in such a manner that the words are recited at almost the same speed, for the most part, as if they were spoken; yet they are not spoken, nor is the impression that of recitative, because the orchestra carries such a wealth of expressive beauty. The music of the ballet proved to be especially impressive. The audience received the opera with enthusiasm, applauding principals and conductor vociferously.

Following this opera came a marked contrast in Mozart's Il Seraglio, with its melodious and flowery arias and lilting orchestration. Josephine Lucchese was scheduled for the part of Constance, but on account of illness was unable to sing. Harriet Van Emden took her place most ably, bringing to the part a voice of velvety beauty which soared with the utmost ease, through the coloratura flights. Her stage presence was also charming. Josef Wolinski as Belmont, both sang and acted splendidly. Natalie Bodanskaya, as Blonda, was highly successful, singing beautifully and acting the humorous role with genuine art. Applause was spontaneous and prolonged for each of her appearances. Ivan Steschenko, in the comic role of Osmin, was indeed funny, at times almost overdoing it. Albert Mahler as Pedrillo was excellent as to voice, acting, and his portrayal of the humorous elements. Mario Valle took the purely speaking role of Selim splendidly, and Alessandro Angelucci as An Officer, was also good.

The Curtis Institute Orchestra played for this opera and did exceedingly fine work, under Emil Mlynarski. M. M. C.

Gabrilowitsch Conducts Philadelphia Orchestra in Stirring Program

Replaces Stokowski for Ten Weeks' Term—Other Events of Interest.

PHILADELPHIA.—The Philadelphia Orchestra concerts of December 27, 28 and 30 marked the first of the ten weeks in which Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, will be in Philadelphia to conduct the Philadelphia Orchestra in the absence of Leopold Stokowski.

Mr. Gabrilowitsch was warmly applauded upon his appearance, after the symphony, and at the close of the concert. His thorough musicianship was evident throughout, and his interpretation of the Cesar Franck Symphony was quite individual. The glorious themes and counterthemes which abound in this symphony were brought out with exquisite clearness and the work of the strings was beautiful.

La Peri (Poeme Danse) by Dukas was given its first Philadelphia hearing after the intermission, and proved very interesting and enjoyable. It sparkled with dance rhythms, in which the descriptive elements given in the program notes were easy to follow. Its presentation as a ballet, for which it was intended, would no doubt increase one's pleasure in hearing it.

Liszt's Symphonic Poem, Les Preludes, closed the program. The strangeness of hearing the main theme of the Cesar Franck Symphony so closely duplicated in the opening of Les Preludes was striking. Mr. Gabrilowitsch gave it a fine interpretation, while the orchestra gave an equally fine execution. (Continued on page 37)

Chicago Opera Postpones New American Work

Camille, an opera based on the novel by Alexander Dumas fils, by the American composer Hamilton Forrest, which was scheduled for its first performance on any stage during the present season of the Chicago Civic Opera Company, will not be produced until next season, when it will be one of the most important novelties.

Inasmuch as it has been found difficult to find time to give the work the necessary

preparation (it requires a great number of rehearsals), the management has deemed it advisable to produce it at a date which would permit the number of performances which their work deserves. Meanwhile, rehearsals for Camille will continue right up to the end of the season and those principals who are abroad during the summer will work with conductor Emil Cooper, who is preparing the opera, and the composer.

OSSIP
GABRILOWITSCH,
conductor of the Detroit
Symphony Orchestra,
which has just completed
a two weeks' concert tour
through Eastern cities,
including New York, Buf-
falo, Toronto, Ithaca,
Troy, Rochester, Provi-
dence, Northampton, Hol-
yoke and Princeton. The
Orchestra gave its last
pair of symphony con-
certs in Detroit before
Christmas on December
19 and 20, after which
Mr. Gabrilowitsch trans-
ferred his activities to
Philadelphia, where he is
taking charge of the Phil-
adelphia Orchestra, in the
absence of Leopold Sto-
kowski, from December
23 to March 1. During
this period, forty concerts
will be given in Philadel-
phia, New York, Wash-
ington, Baltimore, Rich-
mond and Hartford. On
March 1, Mr. Gabrilow-
itsch will return to
Detroit. (Photo by
Kubey-Rembrandt.)



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NEW YORK JANUARY 4, 1930 No. 2595

The influenza germ has been found but not the bacillus that causes modernistic music.

A new book is out, called, *Are We Civilized?* Not while more Americans enjoy prize fights than symphony concerts.

A Happy and Prosperous New Year to the musical world, from one of its oldest and truest friends, the MUSICAL COURIER.

Merry Christmas was not so merry for those orchestral musicians who have no employment and heard the radio orchestras play Christmas tunes on the holiday.

When television is made entirely practicable and generally available, it will be a good thing for audiences to see the radio performers, and a good thing, too, that the performers cannot see their audiences.

Those that thought "The pen is mightier than the sword," a Shakespearean quotation, may be surprised to learn that it popped up in Walter Hampden's revival of *Richelieu*, by Lord Bulwer-Lytton.

There was a Musicians' Gambol at Carnegie Hall last Monday evening. (Details elsewhere in this issue). That event, for the benefit of the MacDowell Colony, proved to be more profitable than Wall Street witnessed the Musicians' Gamble.

Merely on the ground of lack of picturesqueness, we would not care to see the single standard of the sexes carried out to the extent of having women play double bass, tuba, and tympani, in the symphony orchestras. Of course, they could do it, as far as ability would be concerned.

Adolph Lewisohn, the patron saint of the Stadium concerts, says, in an open letter to the New York Times (December 23): "The average attendance at the Lewisohn Stadium of the College of the City of New York for every night for eight weeks last summer was 5,000, at an admission charge of 25 cents, 50 cents and \$1, which gave a large number of people a chance to hear good music, in addition to the very large number who heard the concerts by radio all over the country." Mr. Lewisohn's letter was in reference to the oft projected and oft withdrawn plans for a new Metropolitan Opera House. He thinks the old opera house is good enough and big enough for the limited number of people who can afford to attend opera at the prevailing prices. He

suggests building, instead, a new concert hall, "another music center . . . to give a larger number of people a chance to hear good music, if possible at moderate cost."

Our town is the more songfully brilliant, not to say scintillatingly coloratura, for the annual return of Amelita Galli-Curci to the Metropolitan. She effected her reappearance in Barber of Seville last week and showed that she remains mistress of her old time remarkable technic, her delicate lyrical style and taste, and her fascinating personality. She was a charming Rosina and the ovations extended to her left no doubt that Mme. Galli-Curci holds an abiding place in the affections of our opera going public.

A Copenhagen woman is mystifying the doctors of Denmark. According to a New York Times report of December 22, she is unable to speak a single word properly but she can sing with remarkably good enunciation. The strange case is taken as new evidence that the speaking center and the musical center function separately, located on opposite sides of the brain." However, is not the enunciation of vocal text a certain kind of speaking? And again, tone does not come from the brain even though its formation, pitch, and quality may be determined there in coordination with the necessary physical agencies. Just what the Copenhagen case really proves, puzzles us. But then, we are purely musical and not scientific.

Judith, by Eugene Goossens, scored a success in Philadelphia last week, where it was presented by the Philadelphia Grand Opera Company. The one act opera, with a libretto by Arnold Bennett, is a good play provided with strong musical background. Goossens has written a score of impressive eloquence, by turns lyrical, descriptive, and passionate. The orchestration shows the extremely expert pen, and the finely-textured imagination which characterize most of the music of Goossens. This Judith is a one act opera, a little over an hour in length of performance, which might be a good filler at the Metropolitan for one of its double bills. Mme. Jeritza could find much to her liking in the role of the maid who seduced the strong man and then chopped off his head. Goossens conducted the American premiere of his work (it was first heard in London last June) and after its finish, the Philadelphia audience not only had him bowing repeatedly before the footlights, but also cheered him each time that he appeared.

We are not afflicted with any national bias but we prefer Charpentier's Louise by far to Verdi's Luisa Miller, even though the latter is not devoid of interest as revealing signs of the future greatness of its composer. However, Louise is a human play and Luisa is sawdust drama. Charpentier's music more nearly fits his story because he lived its incidents and wrote his own libretto. Verdi merely sought a sufficiently theatrical tale on which to superimpose his wealth of tunes and the musical skill with which he knew how to set them forth. It is more than likely that Louise will remain in the standard repertoire, while the suddenly revived Luisa is sure to fade back again into the oblivion whence it was brought to light. Meanwhile, however, the old opera affords a splendid singing medium for the restored Rosa Ponselle, and the fine capacities of Messrs. Lauri-Volpi and De Luca. As a vocal carnival, Luisa is sure fire material when propulsively delivered.

What has become of a composer called Irving Berlin, once the outstanding favorite of those who like popular music? He was advertised as garnering enormous financial profits and his tunes ruled in the theatre, the dance hall, the street, in fact everywhere. He has not really disappeared but he seems to be no longer writing the songs of our nation. A talent for obvious melodies that catch the ear too lightly, has its limitations, and such composers rarely hold enduring vogue. They fall into sameness of material and monotony of style, and both are quickly in the discard when some new tune-monger comes along with a novel twist of expression, some original chords, and a bit of unfamiliar rhythm, arrests the public that only listens and never thinks when it goes in for tonal regalement. Maybe Irving Berlin has retired and now enjoys the leisure of a great man who has done his job and made his pile. Let us hope so. He deserves it, for once he had the whole world hoofing to his stimulative Alexander's Ragtime Band, and Everybody's A Doing It. They were his earliest successes, and far better music than most of the super-sentimental songs which formed his later output.

Let's Fool Ourselves!

Every once in a while some earnest patriot says we Americans are too pessimistic about ourselves as musicians, that we have an ingrowing inferiority complex, that we have made up our minds firmly that we are nothing in music, and that we have seemingly given up all hope of ever being anything in music.

The attitude sounds familiar. Certainly there are many Americans who feel just that way about the matter. Many Americans are quite contented and more than satisfied that we should be thus. They may like music, but they do not like musicians. Musicians—and all other artists, including poets—embarrass them. They find them exotic even when they are native born. They talk about things that are of no significance. They have ideas and ideals that are opposed to the non-emotional mode that is deemed proper for the average American.

Yes, they may like music, but for the most part it must be acknowledged that they do not. They are like the leading male character in that wonderful picture of American life, *Main Street*. They get a musical treat once a year marching after the Elks band and dressed up in costume similar to those worn at a masquerade party. They would be terribly distressed if their sons, or even their daughters, were to take up music as a career.

Main Street painted a perfectly faithful picture of American life as it actually is in small towns, and, often enough, in big cities as well. For how many Americans really attend musical entertainments because they enjoy them. Not many. The proportion is small. The concert and opera public is small—small but faithful. Also small but growing. For our children are being taught music in a way that was unknown a few years ago, and as a consequence are becoming real music lovers.

That does not mean, however, that the battle is won. The aforesaid earnest patriot may be of those who say "Let's fool ourselves," but wise people, no less earnest, no less patriotic, see clearly that the way to get out of the depths is to acknowledge that one is in the depths and to climb seriously and persistently. Gradus ad Parnassum.

Parents who really love their children are always the first to see their faults. Such parents do not "spoil" their children. They see the children as they are, not through rosy spectacles but in the gray tints of actuality, and they then put forth a mighty effort to correct the faults and to bring about a state of as near as possible perfection.

So it must be in our parental efforts in music. If it appears to be true that we have few great native born virtuosi, few great native born composers, few great native born musicians of any sort, we are in duty bound to acknowledge the fact. If we are musically anaemic we must seek means to put rich blood in our veins. That is not done by patting ourselves on the back with a patriotic hand and saying to ourselves that we are perfect and need no improvement. To the foreigner, we boast how great we are; when we are among ourselves we may do well to reflect upon the fact that our greatest asset is our skill in boastfulness.

"Let's fool ourselves!" Quite so—in the face of the enemy. And let's fool the enemy as well—if we can. But among ourselves let us by all means, value ourselves rather below our true worth than above it. That is not only personal honesty but common sense.

It needs no self-deception to believe that America, some day, will be the world's greatest musical country. This writer fully believes it, and is impatient to see the day arrive. Therefore it hurts to hear other Americans claim the foreign born as "great Americans"; therefore it hurts to hear indifferent native-born artists and composers acclaimed as "great." It hurts because it is so insufferably stupid—and stupidity is the greatest of all crimes.

Is one a pessimist because he sees the truth—forces himself to see it so as to better it? Is one unpatriotic because he speaks the truth as he sees it? America is rapidly improving in music. This may be due to the importation of musical races, it may be due to wider channels of opportunity, it may be due to general progress in prosperity that gives us more time to play. It does not matter. The fact is, we are improving, but let us not say to ourselves that we have arrived until we have actually arrived. A battle is never won till it is won.

Variations

By the Editor-in-Chief

A prominent music publisher, in answer to a letter from me regarding some jazz issues, writes a definition which, although lengthy, deserves quotation as another theory in regard to a much discussed question:

No one has ever really properly defined the original jazz in a manner which I would have defined it if ever I had need to.

To begin at its birth, we were in the midst of a war, so terrific, so wicked, so wretched, that it almost wrecked the universe. Men, and women for that matter, who had lived peaceful lives in that time in which they existed before the war, were suddenly called to play their part toward the effort that was being made to win it, not to destroy the enemy, but to defend the Allies.

I have frequently pictured those at the front, with the air planes racketeering and the cannons sending their bombs through the air, and the guns sending out their barrages, with the thousands, aye, millions of human beings who were at the front; wild with an effort to subdue the enemy; with the heavy artillery, the heavy caterpillars, each in itself sufficient to make enough noise to drown the strains of any symphonic orchestra no matter how many pieces they have in it.

All those agencies produced a sort of terrible, awe inspiring music and no doubt those who heard it became imbued with a sort of "up and at 'em" feeling which engendered a jazz tendency when they made their own music in song or on instruments.

They wanted to break up things, bust up the party, tear, scream, shoot, jazz it up, "get up and at 'em"—which was a prevalent Western expression in my boyhood.

Now gather if you can, into your mind, these terrible noises; imagine them all being played up at the one time to the tune of the caterpillars, the shrapnels, the noise of the bands intermingled with the shouts of agony and distress of those who were wounded and some of them unto death; the artillery, the cavalry, the caterpillars, anything that you can picture that belonged there; jumble them together, throw these noises into a pot, stir them together and there you have the original jazz! Wasn't it natural that such hideous music should have come out of such a terrible time when the world was being wrecked by wreckers, wreckers who had no hearts, no souls? Thus it was that jazz was born.

And it came to pass and it was introduced at the time when things were at their worst, with the Cathedral at Rheims and other places being burst by caterpillars and heavy masonry falling to the earth, with all the noises, hideous and terrible that went with it, and there you have jazz!!

It represented the heat, the intensity of the fire within the hearts of the people, and as we get further and further removed from that terrible period, jazz has lightened itself, has taken on brand new ideas, brand new thoughts, brand new and original handlings of the orchestrations, with harmonies and all other things that go to make it music, so that today what is called jazz is no more like the original jazz, than you are today the infant cry-baby who developed into a real musician.

And now you know the kind of jazz that we are trying to remove, and put in its place, nice, sweet, quiet, melodic numbers that have a tendency to soften those souls that had been hardened by the atrocities of the world's war. And that's that, for jazz!

I am not so sure that I do not prefer the original spontaneous, swaggering, slapdash jazz, with its naive expression of elemental feeling, to the highly artificial, machine made article which the publisher praises as a substitute for the other brand.

"Crooning" music and the kind of vocalism it engenders sicken the ears of intelligent music lovers. It really is, in most cases, lush and drooling music.

"Crooning" and "moaning" have come to take the place of real vocalism in our theaters, vaudeville and on the phonograph and radio.

Herd minded as we are as a nation, we have fallen victims to the new manner of quarter-voice singing, which some performers with meagre tonal equipment started expediently for themselves.

Croon one, croon all, is the order of the moment. Rudy Vallee rules king of the unmusical mob.

Even if peace has followed war, there is no reason for maudlin sentimentality to take the place of virile Americanism. Where, in such music, is our typical pep and humor, yes, our national "up and at 'em" spirit, which the end of the war by no means destroyed?

When Rudy Vallee sings about being a Vagabond Lover and vocalizes his amorous lay in a tired, pitiful hum, there are some able-bodied and red-blooded citizens who wonder whether American masculinity in the mass has become subject to the kind of pathological decadence that wrecked Athens and Rome.

There is a League For the Hard of Hearing. One of its members went to a New York concert of modernistic music recently and his report at the next general meeting of the L. F. H. H. was: "Friends, you are not missing much."

J. P. F. contributes an argument: "Willem Mengelberg seems to be displeasing some of the New

York newspaper critics this season, and they have torn his interpretations to shreds. In fact, so little have they left to his credit that it is difficult to reconcile the present opinions of those writers with their views of a few seasons ago when they piled adjectives of praise upon everything Mengelberg did. How is it possible for a man to be a great musician one season and no musician at all several seasons later? It appears to me that a conductor whom Richard Strauss entrusted with the premieres of his leading orchestral works and to whom he dedicated *Heldenleben*, cannot be the misguided incompetent described by the aforesaid reviewers in their recent criticisms.

"This hounding of conductors seems to have become a regular practice in certain New York critical ranks. Do they meet and plan their offensives? Take, for instance, the cases of Mahler, Stravinsky, Furtwängler, Rosenstock, and now Mengelberg. They started, too, on Bodanzky, but he refused to be intimidated, and felt that he was in no need of lessons from the critics.

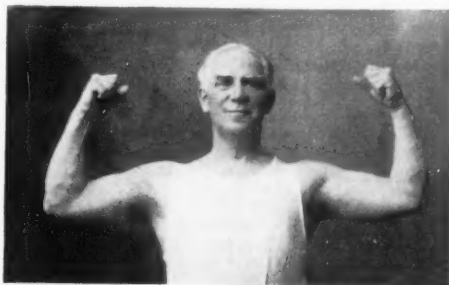
"If the Toscanini success is the basis for the attacks on Mengelberg, then the cause of art is ill served. Toscanini has his merits; so has Mengelberg. Critics should not undeservedly tear from any man's brow the laurels with which to decorate another. Cabals are pernicious and contemptible."

Some of J. P. F.'s points are well taken; the others seem far-fetched and illogical. New York critics are not cabalists, they form individual and separate judgments. They hold no meetings and hardly ever discuss among themselves the merits or defects of artists and performances.

Mengelberg has definite convictions about music, feels it intensely, understands the orchestra thoroughly, and rehearses it with unusual care. If the resulting performances are not to the liking of all the critics, that does not necessarily prove the fault to be that of the conductor. Often an overworked, unwilling, or rebellious orchestra is able to nullify the most conscientious efforts of a conductor.

Mengelberg has changed the seating arrangements of the Philharmonic this season, and what with the none too good acoustics of Carnegie Hall, the sounds resulting from the new placements may offend listeners in unfavorable parts of the auditorium.

Criticism was levelled against the loudness of some recent Mengelberg fortissimos. I do not remember to have heard anything louder than Toscanini's fortissimi in the march from Respighi's *Pines of Rome*, and parts of Ravel's *Bolero*. How-



This is an interesting old photograph of the late David Bisham. It is loaned to *Variations* by the Howard E. Potter Collection. Properly interpreted, the picture means that the baritone, a devoted practitioner of physical culture, is making special preparations to meet the critics.

ever, that did not seem to hurt his interpretations of those works as a whole. A good, healthy fortissimo is not only no orchestral crime but on occasions constitutes a crying necessity.

Gericke, toward the end of his conductorship of the Boston Symphony Orchestra, kidgloved its fortissimos so constantly, that there was a general demand for some red blooded, crashing detonations when the scores called for such resounding dynamics.

One amusing thing about the Mengelberg matter, however, is to see how with some critics the seasons have changed the word "sturdy" into "square-toed"; and how his "possibly over-sentimentalized" slow movements have metamorphosed themselves into "matter of fact commonplaceness." Apparently, if

the leopard cannot change his spots, the conductor can.

Listening to the laughed at Von Webern composition here recently, one might have come to the conclusion that symphonies, instead of getting bigger and better, are getting shorter and worse.

Nevertheless, modernistic music has a measure of justification in spite of some of the persons who write it.

From the Boston Globe—Boston being the city where they do not seem to need opera—comes this paragraph: "An opera baritone, born in Connecticut, who has just returned to this country from triumphs in Germany, sings in twelve languages, including Esperanto, and if he is like most opera singers they all sound the same."

I am in receipt of the attached courteous communication from Judge Henry Neil, president of the Centenarian Club:

December 28th, 1929.

My dear Mr. Liebbling:

Notwithstanding your delightful and frank scepticism, I still maintain that you are one of the Most Useful People of the World and that my nomination of you for Life Membership in The Centenarian Club, along with such distinguished Life Members as John Hays Hammond, William Howard Gannett, Edwin Cornell Jameson, etc., is entirely appropriate. I will tell you why I am right and you are wrong, because I know you would rather be right than be President of the United States.

Your mission in life is, as you say, to talk about music, musicians, and musical life. What you do not say is:

"A great reading public drawn from all parts of the world, foreign as well as English speaking, relies on my criticisms and writings to help them in many predicaments. My opinions are so highly respected that, in a few words, I can raise a man or woman from obscurity and place them on the path to fame and fortune. I have it in my power to bring to the world's notice books and music that will educate them to the better understanding and appreciation of music, to enable them to differentiate between the worth-nothing and the worth-while. This power I have always regarded as a sacred trust and because I have endeavored to use it to the best of my ability I have secured the position I now hold."

Most people love music; I do, and I think there is something wrong with people who do not. But I never received any kind of musical education and, in my travels round the world, I realize, more and more, what I miss by not understanding the beautiful music I hear. From time to time I meet some one who is able intelligently to interpret to me the music we hear together, and each time this happens my own loss is more acutely emphasized.

Music gives to the world more pleasure than all the rest of the arts; it is used by savages and by the most civilized peoples on all important occasions; it is the expression of every emotion.

But only those who have had the inestimable privilege of receiving a musical education can appreciate the full joys of music, can make of music a friend with whom to share their joys and sorrows.

This is why I say that the man who devotes his life to teaching the better understanding of music is one of the Most Useful People of the World and worthy to be linked with others who are achieving great things along other lines. In nominating you for Life Membership in The Centenarian Club I know that I am voicing the desire of hundreds of thousands of your readers who look forward to your messages as the brightest and happiest moments of their lives.

Is not this being USEFUL?

Yours sincerely,
HENRY NEIL,
President.

Gott, Gott, Gott! Does Judge Neil know the old anecdote of the widow and her son listening to the preacher's highly eulogistic funeral sermon over their departed husband and father, who lacked in all the virtues during his lifetime? When the bereaved lady could stand the clerical rhapsodies no longer, she whispered to her son: "Johnny, take a peek into the coffin and see if it's the right corpse."

It is my firm belief that a machine will be invented soon, able to compose modernistic music.

New Year resolves which some persons should make:

Strauss: "I'll write another Tyll Eulenspiegel and Rosenkavalier."

Stravinsky: "Maybe now I'd better go even farther back than Bach."

Iturbi: "I'll not stay away for long, now that I've discovered America."

Mengelberg: "Hereafter I'll precede Toscanini and not follow him."

Schönberg: "I know I'm right and I shall keep on. In music, $x + y - z = 1^2 \times (4)$; $q^8 - kj = \frac{1240b}{3\frac{1}{2}} \times \frac{RO}{T}$ in C flat minor."

Walter Damrosch: "Bring on 120,000,000 million radio listeners. It's all the same to me."

Stokowski: "I'm going to ask my radio hearers to be in their homes promptly when my air concerts begin, otherwise I shall have to request the late-

comers to remain in the street until the intermission on my program."

Hofmann: "I think I'd better stop practising until some of those other fellows catch up partly with my technic. It's awfully lonely where I am."

Schelling: "I'm only an American composer but I'm going to keep on feeling pleased because my Victory Ball is played more than Stravinsky's Sacre du Printemps."

Gigli: "Let who will sing loudly; I prefer to sing sweetly."

Martinelli: "Let who will be lyrical; I choose to be dramatic."

Rosa Ponselle: "I'm going to have more colds. I sing so well after them."

Kreisler: "Should my popularity ever wane, there'll have to be another war, even if I start it myself."

Lehar: "Waltz me around again, World."

Gatti-Casazza: "It wouldn't be a bad idea to let Cavalleria Rusticana and Pagliacci rest for a while, and then revive them."

Otto Kahn:

"Mid avenues and thoroughfares, though we may roam,

"Be it ever so humble, there's no place like Thirty-ninth Street and Broadway."

Gabrilowitsch: "Give me the piano or give me the orchestra; I'm not particular."

Mozart (in Eden): "When I am reincarnated and go back to earth I'll write operas for the singers and not for the critics."

Sousa: "I'm king even of the March of Time."

Gershwin: "I guess I've put Liszt out of business for good and all as a rhapsody writer. Vo-dee-o-do. do-do."

Deems Taylor: "I have decided not to make an opera of Peter Ibbetson. Instead, I shall compose Sherlock Holmes."

Judson: "There's no other public tonal performance left for me to manage now, except the Naval Disarmament Conference with its chin music."

Galli-Curci: "Here's my year's royalty check for records. Tra, la, la, forever."

Jeritz: "I'll do Isolde next season. I can jump from the castle ramparts to meet Tristan; or else swim ashore from the ship; or else try to separate Melot and Kurwenal and get myself stabbed; or else climb up the tree in the last act and sing the Liebestod from the top branches."

Toscanini: "I should worry."

Sadko, by Rimsky-Korsakoff, is slated for an early premiere at the Metropolitan Opera House, and the news will be welcome to local admirers of that colorful Russian genius. The word "genius" used in connection with Rimsky-Korsakoff is likely to excite the ire of the modernistic musicians. The fact stands out, nevertheless, that he remains a favorite with the public, while—but why complete the painful part of the sentence?

Aléman, the original and gifted Cuban cartoonist, has done a lifelike and clever sketch of a well known Russian basso, the picture following this paragraph. Owing to the length of his subject, Senor Aléman was compelled to treat it serially, and it is to be hoped that you will be able to follow his inspiration to its logical end, or rather, ends.

LEONARD LIEBLING.



(Continued on page 36)

THE STEPHEN C. FOSTER MEMORIAL BUILDING FUND

The movement to perpetuate the memory of America's greatest song writer, Stephen C. Foster, by the erection of a beautiful memorial building in his native city of Pittsburgh, is one which deserves the active and enthusiastic support of every American; to the composer of the Suwanee River, My Old Kentucky Home, Old Black Joe, O Susannah!, and many other songs that have become national institutions, we owe a debt that can never be repaid. To the president of the Tuesday Musical Club of Pittsburgh belongs the credit and honor of having started the project, and we gladly quote the statement issued by the club:

"The vision of a memorial to Stephen Collins Foster in his native city was brought to the Tuesday Musical Club of Pittsburgh by its president, after she had heard an eloquent speaker declare at a State convention that Foster, the greatest folk-song writer of America, was not honored in his own country, though all the world sang his songs.

"Of course, it was not true—we all loved him and were proud of his place in the sun. But what about a visible proof!

"The idea that we should honor in his native city of Pittsburgh, one of our country's most illustrious and beloved sons, grew rapidly. After long consideration a beautiful building dedicated to music became the objective, as the most fitting for an everlasting witness to the genius of this man, who gave to the world immortal songs of home, love, life and death.

"An active campaign to raise a building fund of at least \$500,000 was launched in April, 1929, the Tuesday Musical Club underwriting all the expense of preparing and carrying it on. Almost one-third of the required amount was pledged at that time.

"It was soon evident that the entire country was interested, and wished to have the memorial a national tribute, to be participated in by every section.

"In June the National Federation of Music Clubs, at its biennial convention in Boston, unanimously approved of the memorial building to Stephen Collins Foster, to be erected in his native city of Pittsburgh, and to help make it a national monument.

"This action of June was followed by permission of the National Board of Federation in November, to send the enclosed letter to every federated club in the country—nearly two thousand of them.

"Thus supported, the Stephen C. Foster Memorial Building Fund Committee reorganized, enlarged, and incorporated itself."

"The first study of the architect of a plan for the memorial building reveals a simple and beautiful design, worthy of such an ideal. There will be a FOSTER ROOM with his piano, flute, manuscripts, portrait, and all other memorabilia that may be gathered; in one word a shrine, which will be a lasting tribute to him, and a significant influence upon our children's children through all generations; a hallowed place, where the school children will bring their wreaths, and sing his songs on every anniversary of his death, instead of at the wind-swept grave in the cemetery at Pittsburgh where they have gathered for many years.

"The memorial building will be open to all people at all times.

"The building has been placed by the architect on the most beautiful location in the quadrangle of the University of Pittsburgh with its towering Cathedral of Learning, and other notable memorial buildings on one side, and the Carnegie Institute on the other. The site has been granted by the University of Pittsburgh.

"The architect is Charles Z. Klauder, who is one of the foremost architects of this country.

"Stephen Collins Foster died on January 13th, 1864. This year an impressive program will be given on that date in Carnegie Music Hall, with his songs sung by 'The Foster Singers,' a quartette of Tuesday Musical Club members with accompanist; the club's string ensemble; a speaker; and a play written around the life and work of Stephen Foster. Mr. E. T. Whiter, chairman of the executive committee, will preside.

"Meantime pledges are coming in steadily.

"It is the wish to focus the

interest of all the Music Clubs on this memorial program, so that we may announce on January 13th the amount pledged from each state.

"Your cooperation in emphasizing this wish, and in urging each and every club to act promptly, with loving thought of the privilege of being a part of the memorial, and with thought for the honor of each state, by sending in the pledges so that we may receive them before the 13th, will be greatly appreciated. A permanent and appropriate record will be made of these contributions, state by state.

"Two addresses will be broadcast over station KDKA on January 4th and 11th, 1930, from 8:00 to 8:30 P. M. One by Mr. John H. Nicholson will tell of a thrilling experience he had in a little town in Austria; the other by Dr. Robert MacGowan will present the subject of Stephen Foster and the Memorial.

"It may help if you listen in.

"The Tuesday Musical Club of Pittsburgh has among its live workers: The Foster Singers, whose beautiful voices blend perfectly. They dress in the costumes of the Foster period, and are a charming picture. They have given many programs and are in great demand, thereby making money for the fund. The Club Choral of 90 members. This group has pledged \$5,000 as its contribution; which it is earning month by month through a variety of ways.

"The public schools in the Pittsburgh District have raised \$7,000 by concerts and contributions. Public schools throughout the country will doubtless be eager to contribute similarly to a fund which will honor one American composer, whose songs are as near to the heart of childhood as to the hearts of men.

"The Governor of Pennsylvania issued a proclamation setting aside April 15th, 1929, as Stephen Collins Foster Memorial Day.

"The project so begun is speeding to fulfillment."

K. McN. WILSON.

FATHER FINN'S SERIES OF ARTICLES

The Paulist Choristers and their conductor, Fr. William J. Finn, are equally noted. Fr. Finn, soon after he was ordained, was sent to Chicago and instructed to organize a choir of men and boys. His church was in an unaristocratic part of the city and his difficulties were many and great. However, the sight of failure staring him in the face only stimulated him to greater effort, and he succeeded, in spite of difficulties, in getting together a fair sort of organization and in giving a concert. This concert called for favorable comment upon the part of the press as well as the public, and, although the press acknowledged that Fr. Finn's choir was not of any great importance, it acknowledged also that to have created such an organization in the face of almost insurmountable difficulties was a rare achievement, and that others should take shame to themselves for not having done likewise. The result was that Fr. Finn's choir was more or less famous, and this resulted in volunteers among the better class of boy and men singers, so that this organization soon became musically important. Thus did a great choir leader get his start.

The matter that causes the greatest amount of controversy in Catholic Church circles, and in those interested in ecclesiastical music, is that order which came forth from Rome twenty-six years ago known as the Motu Proprio. That, as Father Finn says, has been variously interpreted in various lands, and variously misinterpreted almost everywhere. It had a tremendous effect upon Catholic Church music in America, and almost overnight famous mixed choirs, which gave delightful musical programs at various Sunday services of the Church, disappeared and were replaced by whatever could be found in the way of boys and men. Gregorian chants were heard, sometimes floridly accompanied, with harmonies quite improper to the significance of the chants, and there were innumerable sincere attempts to merge the old style with the new and to keep up interest in the music of the Church.

Fr. Finn was one of the early experts in all that concerned the Motu Proprio, Gregorian chant and ecclesiastical music. He wrote a well documented and informative article upon the entire subject soon after the Motu Proprio was promulgated, and, as a result of insistent demands, arranged the article to be published in book form.

Meantime, Fr. Finn had given his attention to the development of the choirs of which he had charge, and the Paulist Choristers became widely known. In so far as programs are concerned, Fr. Finn is personally an enthusiast for the best of ecclesiastical music, especially of Palestrina, the

master of them all, and has done everything in his power to develop this school. Fr. Finn is now preparing for the MUSICAL COURIER a series of articles outlining the results of his long experience, with all of the various factors which have aided him in his efforts or have stood in his way. These articles will contain a frank statement of the problems faced by the choir master of today, and will be not only highly informative, but intensely interesting as well. They are now in course of preparation.

It will be recalled that last summer Fr. Finn conducted a course at the Chicago Musical College, his subject being Liturgical Music and Choral Technic. He will resume his courses at the Chicago Musical College next summer, and perhaps form a department and have assistants, so important has the work become. Within the membership of his large class last summer were Protestants as well as Catholics, people interested in ways and means of developing choirs and in all that concerns choral music.

The foundation of choral music is of course to be found in those early choruses that were written for the Church of Rome in the later Middle Ages, and all that has followed has been based more or less directly upon them. At least, back to those ecclesiastical music days one must go for understanding of the choral problem.

An important point which Fr. Finn insists upon is the difference between "horizontal" and "vertical" thought in music. In other words, as any musician will realize, voice parts taken individually in a chorus, but fitting together—this is the horizontal music—or voice parts set together so as to make luscious harmonies without much regard to the melodic line of any of the voice parts, except possibly the "tune." The two modes of thought are utterly opposed.

These matters will all of them be discussed by Fr. Finn in the articles he is writing for the MUSICAL COURIER.

NATIONAL MUSIC WEEK

National Music Week is announced for the seventh consecutive season. This year the week will be between May 4 and 10. A vigorous effort will be made to elicit the participation in music of the people in general, not only the children but the adults as well. Everyone will agree that the man who makes the music gets far more fun out of it than does the man who merely listens to it, and this applies just as much to women and to groups, whether the groups be orchestras or choral societies or opera companies. The fun in music is greater for the maker of it than for anybody else, and every effort should be made by every musician to instill a belief of this fact into Americans.

Whether Americans are making more or less music now than they were ten or twenty or fifty years ago, this writer has no means of knowing. Some people take the pessimistic attitude that America is a nation of listeners, others believe that America is a nation of makers of light music, amateurs who dabble in jazz but go no farther. Still others imagine that there is a good deal of music making of which little is heard outside of the homes of the musicians. There seems to be no means of discovering the truth of the matter, but there is certainly a strong probability that there are many amateur pianists and singers, possibly also amateurs on string instruments, who spend many hours a day in their homes amusing themselves with music, but who never make any public display of it. It would seem well if Music Week could encourage people to do a little more in public, because in that way others will be induced to become practical musicians, and of course the forming of groups is valuable because, in groups, persons who are technically too inexperienced for solo performance may still take part and give pleasure to themselves in so doing. Professional musicians should take not a passive but an active part in Music Week. They should come out and use every possible effort to persuade their friends, especially the amateurs among their friends, to become active in this movement.

RE-EDUCATION

It has been a good many years now since Harriet A. Seymour arrived at the conclusions which led to the establishment of the Seymour School of Musical Re-Education. Mrs. Seymour, her keen and active mind alert to the problems of education with which she was confronted, discovered that musical education in America was frequently one-sided and incomplete even in its most elemental attributes. Musicians had, often, some skill on an instrument, without really possessing any knowledge of music. Such education appeared largely physical. The performer was ignorant of the art of listening—igno-

rant, even of the fact that it was necessary or advisable to listen.

One may well marvel that such could be the case, yet all teachers, especially of piano, know it to be a fact. Mrs. Seymour, having recognized it, devised plans for its correction. The result was the Seymour method of re-education, and the Seymour school, which has recently become the Seymour Musical Re-Education Center, with the eminent pianist, Hans Barth, as a leading member of the faculty.

We believe that Mrs. Seymour originally intended her re-educational plan to apply to those who had already studied, but it soon became evident that the system might just as well be applied to beginners—better, in fact, educate beginners in the right way than allow them to be educated in the wrong way, and then be concerned with their re-education. The Seymour system insists at every point upon complete musical feeling and understanding on the part of the pupil. Students must learn to hear, mentally, the harmony that belongs to the tune under consideration. This enforces listening, and soon develops a creative power that is not mere improvisation with guesses at the harmony, but just as much actual composition as that of any composer.

The result is that every student of the Seymour method becomes musically endowed in so far as the personal talent permits, by having attention forced upon the musical side of music, not merely the fitting of a key to a printed note. One must remember that a key could be fitted to a printed note without any musical sense whatever—and often is! To many a student, the piano might just as well be a dumb-piano, a practice clavier, for all the good the tuned notes do. Notes to be played, not music to be made, is the impression received at the piano lesson by a certain proportion of students.

Mrs. Seymour has successfully combatted this, and has by her efforts done much to advance music understanding.

Readers' Forum

More About Ziehn's Works

[Some weeks ago an editorial note mentioning Julius Gold was appended to a letter from Nancy Armstrong regarding Ziehn's harmony. The following letter gives information about another pupil of Ziehn. Perhaps there are still others. —The Editor.]

Editor, The Musical Courier:

Ziehn's theoretical works are: Harmonie-und Modulationslehre (German)—out of print; Manual of Harmony, Vol. 1—out of print; Manual of Harmony, Vol. 2—still in manuscript; Five and Six-part Harmonies; Canonic Studies.

Wilhelm Middelschulte of Chicago was a pupil of Ziehn for six years; he is The expert and The exponent of Ziehn's methods and knows more about these than anyone else.

(Signed) TH. OTTERSTRÖM.

Hands Across the Sea

Editor, The Musical Courier:

"Peace on Earth" is gradually penetrating the human mind for on Christmas Day this thought culminated in the idea that broadcasting melodies is safer than broadcasting bullets.

However, I do not think I am flattering myself when I say that I believe I am expressing indignation for a great mass of Americans at the quality of the program broadcasted to Europe at eleven o'clock a.m. on the most sacred day of the year.

Aside from the sacred background, are we as a nation of people, who expect the world to think of us as cultured and refined, to approve of such a program as representative of that by which we wish Europe to judge us musically?

Maybe Europeans believed we were attempting in good faith to send them "real" music, but were having difficulties in broadcasting facilities.

As representative selections, what do "Old Man River" and "Lover, Come Back to Me" have to do with "Peace on Earth" and "Good Will" and the better understanding of nations? What have they to do with the best in American music? What have they to do with the birthday anniversary of the Prince of Peace and the King of Kings or, if you please, the greatest philosopher of all times?

Observe that there was not a melody of the Christmas sentiment. America has produced some worthwhile carols; Europe has produced many. We gave Europe no musical expression of Christmas that is American, and we paid no respects to Europe by re-echoing her own songs of this season. Observe also that Europe responded with a folk-song of the United States.

And, incidentally, the number of the population of our younger generation in America who stand agape when something cultural in the arts is presented, is far too great for a nation that wishes to be placed at the apex of civilization. Now that we have arrived at that time when modern science has made it possible for foreign nations literally to pour the culture of the ages into our living-rooms, should not we from the very beginning, establish a higher standard so that the coming generations might not gasp and wonder what it is all about when Europe sends to us of her best?

The present difficulty seems to be with a certain few whom we have allowed, through our own indifference, to set our musical standards for us.

Congratulations to the American broadcasting companies on this Christmas Day, 1929, for at least making a start in international broadcasting and good will. Certainly it can do us no harm if we cast our crumbs across the water and have returned to us angel cake. HARRY W. SCHWARTZ.

Tuning in With Europe

Music and Democracy

Much has been said about music and democracy, but little of it has any sense. Music, like all art, is essentially individualistic, and therefore by nature anti-democratic. The two phenomena have—or should have—nothing to do with each other, for they operate on totally different planes. Yet democracy—the spirit of the mob—has influenced music. The music that is to appeal to the many must obviously be different to that which set out to please the chosen few. Only a Beethoven can bridge the gap by the all-embracing power of his genius. Music may be, as A. H. Fox-Strangways points out in the London Observer, in the best sense "popular"; which simply means that it must not be precious or obscure; or it may be merely "popularized," which may mean vulgarized. "A little more portamento on a string, a little more blare on a trumpet, a little more crispness in a staccato than the true character of the music demands, and the thing is done, the shrine profaned."

* * *

Mechanization

Democracy is coincident with the mechanized age, and so popularization and mechanization go hand in hand. This refers not merely to the mechanical reproduction of music, but also to the mechanical element which has entered into music-making of the musicians. The violinist works for "tone" instead of music, the pianist for effects which become more and more mechanical; even the singer is preoccupied not so much with music as with physiological processes. Most of all we have it in the orchestra, which has become, at its most perfect, an "instrument"—a machine, and the individual players, to borrow Mr. Fox-Strangways' phrase, are "not so much understudies as 'spare parts' that can be fitted at a moment's notice." Democracy and mechanization go hand in hand; both are inimical to pure art.

* * *

A Union of the Arts

For the past two years the Royal Academy of Art in London has organized—during the Spring "season"—a special loan exhibition devoted to a particular national art. Last year it was Flemish art, this year Dutch. Next spring it is to be Italian art, and there is little doubt that it will be the most marvelous and most representative aggregation of Italian pictures that has ever been seen, for the museums and palaces of all Europe, and the private collections of the whole world are being ransacked for masterpieces. For the first time, too, music will be associated with the exhibition, and attempts will be made to recreate some of the almost forgotten Italian music of past ages. A carefully selected chamber orchestra will play works of the four important schools of old Italian music, the Venetian, the Roman, the Neapolitan and the Bolognese, and the compositions of Monteverdi, Gesualdo, Luca Marenzio, Bassani, Lotti, Marcello, Palestrina, Alessandro Scarlatti, Corelli and Vivaldi will be heard in the galleries hung with the canvases of Cimabue, Giotto, Fra Angelico, Mantegna, Donatello, Michael Angelo and the rest. Here is an idea which ought to appeal to the Maecenases of the Western World.

* * *

"If They Wished"

The Berlin Philharmonic has again paid its annual visit to London, with the usual sensational result. Halls sold out weeks in advance, hundreds turned away, enthusiasm that bordered on frenzy. In the Evening Standard's review next day one reads:

"There is nothing miraculous in achieving such a result, but there would indeed be something miraculous in getting British orchestral players (who could if they wished play these visitors right out of the Queen's Hall and all the way back to Berlin) to show sufficient interest in their job even to attempt to achieve it."

The most miraculous thing of all is that there has been no attempt on the part of British musicians to lynch the critic who thus maligns them.

* * *

Next: The New York Philharmonic

The next big London orchestral sensation will be the appearances of the New York Philharmonic under Toscanini. They have been definitely announced for June 1, 2, 3 and 4. We should be surprised if Londoners didn't stand on their heads; and the critical reactions will be interesting, to say the least. The third competitor for London honors—the Vienna Philharmonic—has withdrawn.

* * *

Musical Geography

Who says the English are unmusical? A London washing emporium is called the Sonata Laundry, and it is located in Beethoven Street. Also there are two Handel Streets, a Mozart Street, a Purcell Crescent and a Parsifal Street. C. S.

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A SHORT SKETCH OF CORA QUAST

Who Will Shortly Give Her New York Recital.



CORA QUAST,

contralto, who will give a New York recital at Engineering Auditorium on January 14.

Cora Quast, who is to be heard in recital at Engineering Auditorium on January 14, comes from the West. Missoula, Mont., is her home and there she was raised on a large ranch and for many years of her youth enjoyed the freedom of the great outdoors.

Miss Quast got her first inkling of music from the birds whose songs she early began to imitate, but her first actual musical instruction she obtained at the age of five from her mother, who was a distinguished musician and who taught her children songs and German lieder.

Public school music was taken up at the age of six and was continued through the grades and the Missoula High School, followed by the regular music course at the University of Montana. During this training period she took part in all the school operettas, appeared with the glee clubs and choruses, and was always a member of the University Spring Festivals. For ten years she was soloist at the Presbyterian and Episcopal churches in Missoula, and became the director of the Sunday School music at the Presbyterian Church during her junior year at the University. During this time Miss Quast also developed her pianistic abilities.

Her serious vocal attempts were made when she took up singing with De Loss Smith, dean of the School of Music at Montana University, and which she continued for the period of four years. It was at this time that Miss Quast realized that music was to be her life's work, but she thought it sensible to acquire a college education while the opportunity presented itself. She therefore took up the study of Home Economics and with it all the music she could handle. The strain of the divided interests taxed her health seriously and the young student had to make a choice. Music was the winner.

After a year spent in Los Angeles regaining her health, she again returned to Missoula to study with De Loss Smith. In 1922 Miss Quast attended the Chicago Musical College and resumed her musical studies with Percy Rector Stephens, Richard Hageman and Fery Lulek. These years had also been crowded with hearing all the best artists possible, attending the opera, and following the progress of music in general.

A position in the Hamilton City school was taken by Miss Quast to help attain the finances which the ambitious singer needed to make her way to New York. Besides teaching music in the schools, she also gave private lessons, taught public school music, art, put on operettas with the school children, began a woman's Glee Club, which later

developed into the present Philharmonic Society of Hamilton, and was soloist at the Episcopal Church of the town. After two years of this life, Miss Quast felt ready to make a bigger move, but she wended her way westward. After two weeks' stay in Seattle she was chosen as the understudy for the role of Amneris in the big summer production of Aida in that city. Some coaching with Karl Krueger, Jacques Jou-Jerville and Graham Morgan gave Miss Quast the final incentive to set out for the East, and after giving recitals in Hamilton and Missoula, Mont., she arrived in the Mecca of the musical world.

The first year was spent in working out some troublesome spots in her voice with Juanita Winter and Radiana Pazmor, and also teaching at the Benjamin School for Girls and at the Sacred Heart College. Of late, work with Horace Hunt and Percy Rector Stephens in New York have been a source of much encouragement to Miss Quast and no doubt her forthcoming concert will reveal all that the young artist has achieved during her years of work.

Miss Quast is soloist at the Union Congregational Church and is under the Culbertson concert management.

Mischa Elman Well Received in Holland

Under the management of the Hollandsche Concertdirectie Dr. G. de Koos at The Hague, Mischa Elman played during November in Amsterdam and at The Hague before sold out houses. The same month he was engaged for four appearances with the Concertgebouw Orchestre in Amsterdam, The Hague and Arnhem. Press and public greeted him enthusiastically.

Copley Plays Host

Richard Copley recently played host at a luncheon to the members of the Roth String Quartet preparatory to their departure for the Pacific coast. The Budapest ensemble will give fifteen concerts in the West, returning to New York on February 1, and then sailing for Europe. Many bookings have been made for the tour here next season.

Giannini Opens American Season

Dusolina Giannini, who recently returned from an extensive Australian tour, will open her American tour with the first of two Los Angeles appearances, on January 6, the second taking place the next day. She will be in the East in March.

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LOUIS PERSINGER CHATS ABOUT MENUHIN AND RICCI, HIS PRODIGIES

Teacher Delights in Instructing Young Talents But States That Hard Work Is Essential.

One very wintry day the writer stopped off to pay Louis Persinger a little visit. It was taking a chance and we knew it, because Louis Persinger is among the busiest persons in New York. Not only has he a very large teaching schedule, but many a loving parent has approached Mr. Persinger with the idea that another prodigy may be found

his face I must have done a good job of it." It looked as if Mr. Persinger pictured himself in the role as he was telling us about it, there was such an amused expression on his face.

When we asked Mr. Persinger about how long the youngsters practised a day, he informed us that about five hours was the average and that this length of time was not just simply given over to technical development but that he firmly believed that the greater portion of it was looked upon by them as pleasure, as they both love to play the violin.

"They both are smart," Mr. Persinger continued; "I usually expect that when I give them a new movement of a concerto they will bring it to me in pretty good shape by the next lesson, and most of it is memorized by that time. And they are smart at other things, too, their studies, and games, and I assure you that little Ruggiero loves games; he is a little tom-boy, full of the dickens. But they are both as serious as can be about this 'Career' of theirs and have made up their minds to make a good job of it."

"There is an adorable spirit of interest in the two youngsters about each other. Ruggiero is always much elated when he hears about Yehudi's successes and Yehudi has always been interested in the progress of Ruggiero; at every lesson he has asked how his little friend is getting along with such and such a work."

Mr. Persinger told the writer many charming little anecdotes about the children; one which stands out in our memory is about Ruggiero's solicitude over a certain passage in a piece which had figured in his New York program on November 29. It seemed that the little chap was not quite pleased with the way he had executed it at the performance, and so, the morning following the concert Ruggiero awoke bright and early, with the one thought in his mind of attaining perfection in the passage. The little chap lives with Mr. Persinger's assistant, Beth Lackey, and affectionately calls her "sister."

"Sister, may I get up and practise a few scales," asked Ruggiero at about seven o'clock. Miss Lackey permitting him, the little fellow arose and before breakfast had put in an hour's work. "Now I feel better," said Ruggiero and ate his breakfast!

Mr. Persinger has two strapping boys of his own, to whom he is teaching the violin. Of course, they were very excited over Ruggiero's concert, and very frankly expressed their opinions as to how they thought their little friend had played. One of them stated that Ruggiero should have shown his audience that the bright Zeppelin he received over the footlights actually flew on winding, while his brother made note that if Ruggiero had done such a thing the public might have thought he was doing it to add to his fame.

About himself, in connection with the training of the children, Mr. Persinger is very modest, as would be expected from someone of Mr. Persinger's calibre. While he admits that it has taken patience and study on his own part of the children's characters and abilities, he stands in wonder before their matured understanding, their resistance, their lovable natures. But he does not seem to take credit for his own ability to impart to the youngsters the fine musicianship which is now theirs, for his ability to make the children love him and worship him as they do; for his knack at developing prodigy talent. When the writer commented on the fact that his was a rare ability, Mr. Persinger merely said that he felt that all children could be musically developed, and let it go at that.

Over Yehudi's phenomenal achievements during his European tour, Mr. Persinger is very happy, and he has followed the boy's development with keen interest and delight. Now that Yehudi is back in the States, Mr. Persinger is again guiding the boy's ambitions, and his recital in New York this week brings him back to an adoring public. Naturally, everyone is much interested in Yehudi's progress, and the greatest interest is centered in his acquisitions while abroad.

Another matter which the writer was much interested to find out was whether Mr. Persinger had found many talents among those children who have been brought to him for auditions. The teacher told us that choosing a child talent had become a very difficult problem for him; naturally every parent feels that his or her child should be another prodigy, and that if Mr. Persinger decides to take the youngster under his tutelage that he will develop into a wunderkind. It is, of course, with an eye on box office receipts that many parents bring their children to Mr. Persinger, and it is because Mr. Persinger is sincerely honest that he has ac-

cepted only a very few children from the many brought him.

Many are the tragic scenes enacted in that little studio, Mr. Persinger told us, when, after hearing a child play, he musters up his courage to tell the fond parent that the child has no extraordinary talent; that he perhaps will develop into a good violinist and not a prodigy. This is the death blow to a parent's ambition and hopes, and for Mr. Persinger to acknowledge the truth hurts him almost as much as it does for the parent to hear it. Nevertheless, Mr. Persinger now has three or four child talents who he believes will some day make the world sit up and take notice, just as have Yehudi and Ruggiero.

"But they must work," persisted Mr. Persinger "and above all they must have their heart and soul in the work. This love must inspire their ambition, the sort of ambition which, for example, urged Ruggiero to plead with me to let him study the Beethoven concerto for weeks before I allowed him to undertake it. It is before this quality of mind that I stand in awe," Mr. Persinger said, "that a child of nine should sufficiently love the Beethoven concerto to plead for it."

In commenting about his various new talents the teacher told us that he has several very talented youngsters at the Cleveland

Institute, where he goes to teach every week for two days; one little girl in particular seems to intrigue Mr. Persinger. "It delights my soul to hear her criticize herself, after she has played something that does not please her; she shakes her little head and becomes quite disgusted, and starts all over again. I find that children, as a rule, are their own most serious critics."

Of his weekly trip to Cleveland, Mr. Persinger said that he claimed the "mythical" commuting championship since by next spring he will have spent some 38,000 miles in Pullmans between New York and Cleveland.

M. T.

Levitzi in Utica, N. Y.

Mischa Levitzki will open his season in this country on January 9 in Utica, N. Y. His only New York recital will take place the end of March. Levitzki recently returned from Europe, following an extensive tour.

Enter Miss Blackstone

Mr. and Mrs. Milton Blackstone announce the arrival on December 20 of a daughter, Alice. Mr. Blackstone is a member of the Hart House String Quartet.



LOUIS PERSINGER,
teacher of Ruggiero Ricci and Yehudi Menuhin, the latter prodigy appearing in recital this week after almost a year of study and concertizing abroad.

in "their" child. And Mr. Persinger is one of those rare gentle souls who dislikes to refuse anyone attention.

Knowing this we made bold on our quest. We wanted to hear Mr. Persinger talk about his two stars: Yehudi and Ruggiero, the two youngsters who have set the world talking about them. On entering Mr. Persinger's studio the first things that attracted our eye were the photographs of the very children we wanted to hear about; Yehudi's framed photo hung on the wall, just immediately above one of Elman and Ysaye; the inscription on it read: "To Mr. Persinger: The more I know you the more I love you."

Two pictures of Ruggiero were handed the writer by Mr. Persinger when he saw the admiring look on our face. On one photo the little fellow had written in a large, round hand: "To Mr. Persinger: In memory of the Mendelssohn Concerto." On the other: "To Mr. Persinger, with the hope that some day I will make you happy." Here was a revelation of character; it seemed to us that Yehudi is the more reserved of the two boys. There is much meaning in little Ruggiero's statement, "in memory of the Mendelssohn Concerto." It was in that work that New York first heard the prodigy and it was the Mendelssohn Concerto that brought New York to Ruggiero's feet. The little fellow has every right to want to remember that auspicious occasion.

We spoke our thoughts to Mr. Persinger who was busying himself during our perusal and he admitted that we had just about hit the nail on the head.

"What a joy they must be to you, Mr. Persinger."

"They are indeed," Mr. Persinger replied with enthusiasm. "I am devoted to the youngsters and, needless to say, heart and soul in their career. Of course, I am now enjoying the satisfaction of their success, but it has been work, for me and for the boys; and while I do not want to detract from the natural ability which the boys have, it would be conveying an altogether wrong impression if I let people believe that neither Yehudi nor Ruggiero had to practise hard and many long hours, to attain what they have attained. The marvel of it all lies principally in that they are able to achieve and understand by their practising, that I can talk to them about tone and technic and musicianship and have them grasp the meanings which sometimes are unfathomable to the adult."

"To the outsider, Mr. Persinger, what seems to be the most fascinating angle of these children is that they can play like little geniuses and still be adorable children," we mused.

"Yes, they are children, and often when I explain certain moods and meanings to Ruggiero I have to employ forms of communication which will appeal to the child; for example when I tried to convey to him the Spanish spirit of a certain work, I mimicked the Spanish character and told him about the Toreador, and from the fact that the kiddie laughed till the tears streamed down

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Musicians' Gambol Proves Novel Affair

Twenty-four Celebrities Participate and Brilliant Audience Is Keenly
Appreciative—Proceeds to Help Endow MacDowell Colony.

On Monday night last, it was the Musicians' turn to "gambol," and Broadway lost a lot of its glamour when twenty-four of the most celebrated artists forgot to be serious and joined forces in an amusing and thoroughly delightful "vaudeville"—if one may dare to call it such—which gave many of the participants a chance to show their versatility in a new field.

This "Musicians' Gambol" was a benefit and it is said nearly \$15,000 was added to the endowment fund of The Edward MacDowell Association of Peterborough, N. H. This money, it is understood, will be used toward improving and enlarging the facilities for accommodating musicians, artists and writers who wish to work under the quiet and delightful surroundings of the Peterborough Colony.

Mrs. MacDowell, widow of the distinguished American composer, was the guest of honor and the entire audience stood in tribute to her. John Erskine, well known author and head of the Juilliard Foundation, made a brief speech in which he told of the great work Mrs. MacDowell has accomplished. Later Ernest Schelling added to these remarks and colored slides were shown, giving the audience a more vivid picture of the buildings, and surroundings of the colony.

The musical program can never be adequately described in words. John Philip Sousa conducting a "vaud" in which Harold Bauer and Ernest Schelling "played" the lawn-mowers, and other celebrities mixed fiddles, cello, bass viol and clarinet with toy horns, mouth organ, rattle, clappers, tin drums, etc.—this indeed was a treat. And Walter Damrosch conducting an equally

funny orchestra also brought rounds of laughter. Everyone did his or her bit to add to the humor of the occasion, and it seemed evident that the artists enjoyed the affair as much as did the audience. Those who took part were: Lucrezia Bori, George Barrere, Harold Bauer, Chalmers Clifton, Walter Damrosch, Ruth Draper, John Erskine, Rudolph Ganz, Emilio de Gogorza, Ernest Hutcheson, Jose Iturbi, Paul Kochanski, Josef Lhevinne, Yolanda Mero, Mrs. MacDowell, Alfred Pochon, Felix Salmond, Olga Samaroff, Harold Samuel, John Philip Sousa, Albert Stoessel and Ernest Schelling. The Follyphone, a new instrument dedicated to ultra-modern music operated by Mr. Schelling with the assistance of Messrs. Bauer, Ganz, and a host of others donned in overalls, caps and gloves, aroused much glee.

The "serious" part of the program was likewise worth going far to hear. Mrs. MacDowell at the piano played her husband's "Celtic" sonata and played it well. Miss Bori sang several selections. De Gogorza contributed a solo also. Felix Salmond played his cello, and there were piano numbers for six, eight—and it seemed everybody took a turn.

All in all it was an evening long to be remembered, not alone because of the good time it afforded but principally because it proved that the Peterborough Colony has awakened the interest of the musical fraternity. It seems certain that with such backing Mrs. MacDowell's efforts will reach farther and accomplish still greater results, so that before long she and her devoted helpers will see a beautiful dream fully realized.

Minneapolis Symphony Orchestra

Makes Most of New Farwell Work

"The Gods of the Mountain," Under Conductor Verbrugghen's Direction, Proves a Stirring Piece of Writing.

MINNEAPOLIS, MINN.—The sixth concert of the Minneapolis Symphony Orchestra brought forward a program of contrasts; the overture to Iphigenie in Aulis, by Gluck, dovetailed smoothly into Beethoven's Symphony No. 2, but from this number to de Falla's Nights in the Gardens of Spain, also an excerpt from Fervaa, by d'Indy, and then back to Weber's Concertstuck, was something of a wrench. Perhaps the pianistic equipment of Jose Echaniz suggested the fixing of so diverse an arrangement. He is a very brilliant player and gave the venerable concertpiece plenty of dash. He is a Spaniard, so the symphonic impressions were feelingly interpreted. For both of these services he received ample applause. Mr. Verbrugghen's affinity for Beethoven has often brought the symphonies of this master before local listeners. Certain individual leanings are inevitable, due to his admiration for the intellectual quality of the music, but one detects new turns, new nuances that disclose warmer meanings. The interpretation of the Symphony No. 2 was so,—jubilant, vital, exuberant.

Esther Osborn presented eight artist students in recital at the Woman's Club Assembly. The artistic stature of the singers varied greatly from the confident artistry of Corinne Frank Bowen, soprano; Meta Ashwin Birnbach, soprano; Agnes Teasdale, soprano, and Mable Pelletier, contralto, to the more novitiate artistry of Charlotte Wachtler, Caroline Ewe, Irene O'Connor and Margaret Atkinson. The songs and arias were enthusiastically received by the audience which completely filled the auditorium. The accompanying of Louise L. Jenkins was admirable.

Gabriel Fenyves, pianist, and Karl Scheurer, violinist, both of the MacPhail School of Music faculty, were heard in a sonata recital in the school auditorium. These two musicians possess sincere ensemble instinct, and are players of experience in this field. Each being a soloist of ability, the high points of the Brahms op. 100, Haydn in F major, and Grieg op. 13, were frankly exploited, but not at the expense of combined effects.

For the final Thursday afternoon concert of the Department of Music of the University of Minnesota, in Music Hall, the University Symphony Orchestra, under the direction of Harry Larusson, played a Schubert program consisting of the Overture and Ballet music No. 11 from Rosamunde, the Unfinished Symphony, and Marche Militaire, No. 1. The forty players ably performed these familiar works.

The seventh concert of the Minneapolis Symphony Orchestra was without soloist. Mr. Verbrugghen again gave a helping hand to American music by giving a first per-

formance of Arthur Farwell's suite, The Gods of the Mountain. He also repeated Bloch's America, but made the going a bit rough for both of these numbers with a refined, an aristocratic reading of Mendelssohn's Overture, Fingal's Cave, and a compelling interpretation of the tone poem, Don Juan, by Strauss. The new Farwell number was expanded from a trio for harp, violin and cello, written for Lord Dunsany's play, The Gods of the Mountains. The four movements are definitely committed to a program, but aside from dramatic implications, the music is sufficiently saturated with the beauty of the modern orchestral idiom to evoke interest and admiration. Mr. Farwell has achieved some highly persuasive effects, and must be credited with admirable orchestration. The America of Bloch again proved its highly polished worth, but the climax of the evening was Strauss both for the conductor and his men. E. G. K.

Hansel and Gretel at the Heckscher

Over six hundred children, in addition to many notable musical personages, including August Heckscher, Frank Damrosch, Ernest Hutcheson, Rubin Goldmark, Francis Rodgers, Sigismund Stojowski, William Reddick, etc., were present at the Hansel and Gretel performance given by members of the Graduate School of the Juilliard School of Music, at the Heckscher Theater on December 24. This was the first opera to be produced by the school, and additional performances were presented on December 26 and 28, and augurs well for future offerings.

Interesting indeed was the singing of these youths, and their acting, too, showed hard work and careful training. Mary Catherine Akins as the charming Gretel and Beatrice Hegt, as the lusty Haensel, aroused great enthusiasm, and Donald Beltz, as the father, was also appreciated to the utmost. Marion Selee, the witch, truly cast a spell over her listeners. Alma Milstead was splendid as Sandman and Dewman. In the tableaux of angels and dances of the "gingerbread children" were Gladys Brittain, Ruth Huddle, Thelma Kessler, Janice Kraushaar, Marguerite Lester, Helen Lockwood, Lelane Rivera, Ruth Shappell, Louise Stilphen and Frances Wyss. Albert Stoessel conducted in his usual masterly way. The orchestra consisted of forty girls and boys from the graduate school of the Institute of Musical Art. Alfredo Valenti was the stage director.

The performances that followed were equally well given and speak splendidly for the fine work being done at this institution. Under such leadership great things can be expected in the future, and no doubt other offerings will attract still wider attention, as they deserve.

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The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Pittsburgh

(Continued from page 8)

ist and one of the founders of The Art Society of Pittsburgh, presented Pescha Kagan, gifted girl pianist, in a short recital at the Hotel Schenley. Mrs. Cohen is of the Family Naumburg, a name which needs no introduction to the musical world.

At Syria Mosque a capacity audience of 3,900 attended the second concert of the Pittsburgh Symphony Society with the genial Goossens in the role of guest conductor, and Florence Austral, soprano soloist. The offerings consisted of Smetana's Bartered Bride Overture, which is a weak number when detached from the operatic performance; the Eroica of Beethoven, whose lengthy opus was given a spirited reading; Respighi's Roman Fountains, performed in a superb manner, and the old favorite of Liszt, Les Preludes. The society is to be congratulated for introducing Mme. Austral to Pittsburgh. In Weber's Leise, Leise and Brunhilde's Immolation from Götterdämmerung she covered herself with glory. Nils Nelson was a capable accompanist in the encores which included the call of the Valkyries.

Norman Fraumenheim, a talented young pianist, gave a recital at the Y. M. and W. H. A. Auditorium before a select assemblage. A most unconventional program began with Scriabin's Vers la flamme, a symbolic modernism, and wended through a Mozart rondo, the Beethoven op. 31, No. 2, and Schumann's Papillons. Mompou's Charnes, a set of six impressions in the primitive form of incantation music, was given its American premiere. Stravinsky and Chopin were included in the second half of the program, which closed with that tour de force, La Campanella. Fraumenheim's milieu is undoubtedly the ultra modern idiom in which he is completely en rapport.

Daniell Studio Notes

Edwina Sievert, soprano, a weekly feature over WAAT, Jersey City, also had charge of the Hudson County Tuberculosis Program broadcasting given to aid the sale of Christmas seals, and presented twice a month during December. Madge Daniell arranged a theme song entitled "Every Lit-



MADGE DANIELL.

tle Sticker Has a Meaning of Its Own," and Edwina Sievert opened and closed the program with it.

Pupils of the Daniell studio appearing on this hour were: (December 19) Ward Tollman, baritone of Sons o' Guns, now playing at the Imperial Theater; (December 10) Harold Hennessey, tenor; (December 17) Helen Arden, soprano, appearing in vaudeville; (December 27) Odette Klingmann, soprano of the Dutch Reformed Church of High Bridge—all professional singers of the Madge Daniell studio.

Harold Hennessey, tenor, was soloist at Salmon Towers for the Unity League Christmas recital and playette on December 9, singing a program of songs. Muriel McAdie, soprano, sang at a reception given to Mrs. Van Allen at Anthony Home on December 16. The latter is one of the founders of the home.

Anne Pritchard, soprano and dancer, opened on December 28 at the Coliseum Theater, where she was featured as "Anne Pritchard and Boys."

Frieda Moss, soprano, was recently soloist at Bellevue Settlement House, and is singing again on January 12. Helen Arden sang at the Coconut Grove, Boston, the week of December 30, and then went to the Paramount. Walter Turnbull, baritone, sang the Messiah (Handel) at High Bridge

Reformed Church at Christmas, and Muriel McAdie was soloist at St. James Church, Elmhurst, L. I., at the Candle Light Services on Christmas Eve.

Charlotte Lund Opera Company in Haensel and Gretel

Grand opera for children sounds rather awesome, but as presented by Charlotte Lund it is so fascinating that the youngsters clamor for more, and there is established a taste for opera. Mme. Lund is well known for her work in introducing people, both young and old, to opera, but her reputation with children spreads far and fast. When children like anything they are definite about it.

The Haensel and Gretel performance at Town Hall on Friday morning, December 27, delighted a capacity audience, mostly children. The cast included the following: Peter, H. Wellington-Smith; Gertrude, Louise Bernhardt; Haensel, Violet Delfi; Gretel, Catherine Gallola, and the Sandman, Helene Trolsaas. Aleta Doré, who trained a ballet that was immensely enjoyed and which included many children, took the part of the old witch. The children who acted in pantomime the part of Haensel and Gretel were excellent. Gretel, who looked much like a doll, evidenced very good stage training and natural ability. The ballet included also the Sandman's assistants, the Dew Fairy, birds, a dog and a cat, and angels.

Before each act Mme. Lund told the story very briefly and simply. While the opera might be made rather gruesome in spots, Mme. Lund succeeded in infusing it with joy and humor throughout. Another very good feature was that the acts were cut to a length which held the children's interest without tiring them. The text was sung in English, and sung well, so that the children followed it all easily.

The hearty applause after each act left no doubt as to the pleasure the performance had given. And it was made so real that one little girl was heard begging to take Haensel and Gretel home with her.

The Allan Robbins Orchestra played the delightful score.

New England Conservatory Election

Officers and trustees of the New England Conservatory of Music were elected or re-elected at the annual meeting of the board, which took place at the Conservatory on December 12, with President Edwin P. Brown in the chair.

New trustees elected for a term of four years are James C. Howe and Joseph C. Stout. Trustees re-elected for four years are: George D. Burrage, George O. G. Coale, Frederick S. Converse, Edward S. Dodge, Ralph E. Forbes, Herbert Lyman, John E. Thayer, Jr., Charles Warren. As trustee for one year, representing the Alumni Association, Alfred DeVoto was chosen.

A new member of the executive committee, succeeding the late Samuel L. Powers, is Charles A. Ellis. The following members of last year's executive committee were re-elected for one year: president, Edwin P. Brown; vice presidents, George B. Cortelyou, Charles G. Bancroft, H. Wendell Endicott; George W. Chadwick, director; Channing H. Cox, treasurer; Ralph L. Flanders, general manager; Joseph Balch, Frederick S. Converse, Walter H. Langshaw, John R. Macomber.

The finance committee, re-elected for one year, consists of Edwin P. Brown, Charles G. Bancroft, H. Wendell Endicott; secretary of the corporation, Ralph L. Flanders.

Mr. Flanders, general manager, made announcement of the receipt of a bequest, from the estate of Annie Lydia Southwick, for creation of a scholarship at the Conservatory in memory of Philip R. Southwick, 3rd, the income annually to be assigned "to a worthy American student."

Harold Land Scores in Elijah

Harold Land, baritone of St. Thomas Episcopal Church of New York City, gave a splendid performance of the role of Elijah at the St. Andrew's Memorial Episcopal Church. His singing of the aria, It Is Enough, was superb. The Yonkers Herald said: "Mr. Land gave a dramatic and vigorous vocal interpretation of the role, Elijah. In one of the outstanding solos, It Is Enough, Mr. Land achieved a remarkable dramatic climax. He possesses a voice of deep, full tone, suitable for a composition of this nature." The Yonkers Statesman stated: "Harold Land gave a distinguished performance last night, singing the title role in Mendelssohn's Oratorio at St. Andrew's Memorial Church. The presentation of Elijah was under the direction of Mr. Land, who played a prominent part in assembling the singers and training them."

Irvin Schenkman Arrives

On December 24, Irvin Schenkman, pianist, arrived on the Leviathan after concertizing in Sweden and Denmark with success.

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TORREBLANCA'S TIPICA MEXICAN ORCHESTRA TO TOUR U. S. A.

Concerts Will Be Given Under the Management of Roland R. Witte of Kansas City for Twenty Weeks, Beginning October 14, 1930—Senor Juan N. Torreblanca to Conduct Personally—Orchestra's Tour Endorsed by President E. Portes Gil of Mexico—High Interest Shown in the Organization.

The United States is to have the opportunity of hearing another distinct novelty next fall, Torreblanca's Tipica Mexican Orchestra, which will come to this country under the personal endorsement of Mexico's chief executive, President E. Portes Gil.

Roland R. Witte, of Kansas City, Mo., recently returned from a trip to Mexico where he arranged for an American tour during 1930-31, under the leadership of Senor Juan N. Torreblanca who for years has been regarded as one of Mexico's outstanding conductors.

President Gil, in his official letter of endorsement to Senor Torreblanca, said: "I am partly sorry at your contemplated absence, since it signifies the forced absence

at the mentioned Governmental functions, but, on the other hand, I congratulate you because without doubt you will go to win new triumphs which will add to the prestige of our national art."

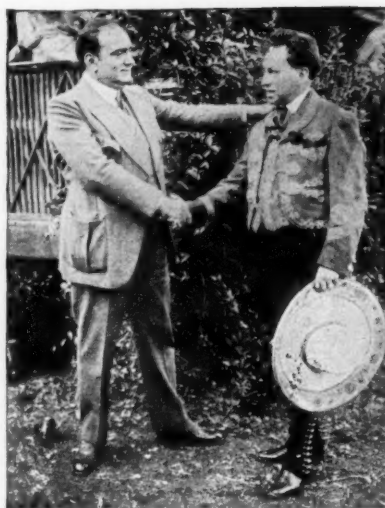
Senor Torreblanca's Tipica Orchestra will carry a personnel of thirty-five musicians and soloists, appearing in native costumes, vari-colored serapes and typical sombreros, which, together with their native instruments, combine in musical atmosphere and color the spirit of old Mexico.

Among the soloists is a Marimba Sextet; a vocal quartet; a Spanish dancer, and a grand opera tenor of international reputation. Otherwise, the orchestra in character is principally the same as it was three years ago on its eminently successful tour of the United States.

The booking of the tour began on January 1. The opening date is October 14, 1930, and will be of twenty weeks' duration, practically extending to every state in the Union.

Interest in the tour is high. Hardly had Mr. White announced the arrangements with the Torreblanca Tipica Mexican Orchestra than dates were closed in Chicago, Omaha, St. Louis, Kansas City, Denver, Dallas and Houston.

The orchestra played at the World's Fair in San Francisco in 1915, as the official or-



(Above) The late Enrico Caruso congratulating Senor Juan N. Torreblanca, conductor of the orchestra, in Mexico City in 1917. (Right) The conductor with Pietro Mascagni, celebrated composer of *Cavalleria Rusticana*, who heard Torreblanca's Tipica Mexican Orchestra in Rio de Janeiro during the World's Fair in 1922 and highly endorsed leader and orchestra.



chestra of the Mexican government, with Mr. Torreblanca conducting. Many distinguished musicians have highly endorsed it. Pietro Mascagni, celebrated composer of *Cavalleria Rusticana*, on hearing it in Rio de Janeiro in 1922, highly complimented its conductor. During the opera season in Mexico City in 1917, Enrico Caruso was most enthusiastic over the orchestra and congratulated Senor Torreblanca warmly on the merits of the organization.

ship of \$1,000 to some student of a member of the Association for use in going to London for a year's study there with Matthay. Plans were made for holding a competition for this year's award in June at New Haven. Four students are now in London as a result of the Association's efforts in this direction.

After the business meeting, the Association turned its attention to lectures and conferences on teaching. Melanie Hall, now in charge of music at the Greenwich Academy, gave reminiscences of her lessons with Matthay forty-four years ago, when he was as yet unknown and a young man of twenty-seven. Richard McClanahan presented a teaching list which he had been authorized to draw up for the association. In the evening, Arthur Hice, of Philadelphia, presented a program of piano music, comprising works by Bach, Beethoven, Chopin, and some moderns.

How Dumesnil Directs a Master Class

Commenting upon the work of Maurice Dumesnil, French pianist and teacher, with his master class last summer at the Horner-Kansas City Conservatory of Music, the following from the Star of that city is interesting:

"On scorching hot days, Dumesnil doffs his coat in true American fashion and gives all his attention and energy to the class. He conducts a phantom orchestra as the pupil plays; he sings, he plays furiously on an imaginary keyboard; he plays the violin and he draws diagrams. Anything and everything to get his idea to the students. To get them to feel and understand the point he is discussing, he it accented scales, phrasing or tone color.

"In a like manner each of the artists throws himself into his work with indefatigable energy.

"The gallant and romantic looking Dumesnil—who, we are told, is scattering a spell of charm wherever he goes—is the essence of seriousness and concentration before his class. His English is rapid and never fails him. At a reception, one woman who had been conversing with him said in dismay, 'I have talked with him in five languages and he speaks them all fluently.'

"Piano playing is pulsation like the heart. Make it sing," Dumesnil begs, and from a discussion of emotional interpretation he jumps to a mechanical detail of how to divide a practice period on the basis of two-hour work at the piano a day and the value of scales. He advises that the student never practice more than an hour and a half at a sitting, and he prefers a schedule of one-hour periods with a similar rest period between to avoid all possibility of fatigue. It is the way he keeps himself in perfect condition. For the student who has only two hours a day for practice, he suggests thirty or forty minutes on scales and similar technic, thirty minutes on Bach and etudes, such as Chopin's, and the remainder of the time on recitatory."

Michel Wilkomirski for Chicago Musical College

The Chicago Musical College announces the addition to its faculty of Michel Wilkomirski, violinist, who has enjoyed much success abroad and who upon his first appear-



MICHEL WILKOMIRSKI

ance in America a few years back, according to Herman Devries, Chicago Evening American critic, "bowed us over with the extraordinary brilliance of his technical virtuosity."

Born of Polish parentage in Moscow, Wilkomirski began his musical training under the tutelage of his father, Kasimir Wilkomirski, who was a noted violinist. Later he studied with Mme. S. Joachim-Chaigneau in Paris. He began his concert career at a very early age, appearing in various European capitals with much success. Throughout his European concert career Mr. Wilkomirski was acclaimed by the press as a master of tone, dazzling technic and one destined for great things.

At the Chicago Musical College, Mr. Wilkomirski will give private and class lessons in the art of violin playing and several free scholarships will be competed for before the opening of the summer master classes, when Mr. Wilkomirski will begin his duties at the college.

Fifth Meeting of American Matthay Association

The American Matthay Association, composed of some 100 Americans who have personally worked with Matthay and then been recommended by him for membership, held its fifth annual meeting on December 28 at the Riverdale School of Music in New York City. Bruce Simonds is president of this organization, and members were present from Boston, Reading, Philadelphia, Camden, Pittsburgh, New York and other places. The Association annually awards a scholar-

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Elmer F. Bernhardt, Baltimore

Giles Scroggins
Charles Norman Granville, Chicago

The Longtail Blue (Old Song)

Ethelynde Smith, Birmingham, Ala.

The Beatitudes (Two part chorus)

Girls High School Choir, First Methodist Epis-
copal Church, North Adams, Mass.

Bruno Huhn

Invictus
Elmer F. Bernhardt, Baltimore

Edern Jones, Davenport, England

George Rymor, New York

Samuel Saul, Davenport, Eng.

Chris Stott, Manchester, Eng.

Margaret Ruthven Lang

An Irish Mother's Lullaby
Mrs. J. L. Bradley, Utica

Day Is Gone Dorothy Henshall, Sioux City

George Liebling

Fairy Dance (Violin)
Robert Pollak, San Francisco

Edward MacDowell

To a Wild Rose (From "Six Selected Songs")

Thy Beaming Eyes
Elmer F. Bernhardt, Baltimore

Long Ago, Sweetheart Mine
A Maid Sings Light

The Swan Bent Low (from "Four Songs")

Gwendolin Thomen, New London

The Crusaders (Men's Voices)

Alumni Glee Club, New York (Reinald Wer-
renrath, Conductor)

W. J. Marsh

Canterbury Bells Pauline York, Oklahoma City

Frances McCollin

God's Miracle of May (Women's Voices)

Exposition of Women's Arts and Industries,
New York City

J. W. Metcalf

Love's Golden Hour
Absent
Elmer F. Bernhardt, Baltimore

Harold Vincent Milligan

Willow in Your April Gown
Francesca Kaspar Lawson, Huntingdon, Pa.,
Farmington, Presque Isle, Me.

W. H. Neidlinger

On the Shore Malvin Applegate, Utica

Lee Pattison

Told in the Hills. Seven Pieces for Piano Op. 4
Lee Pattison, Boston, Chicago, New York

Anna Priscilla Risher

Song of the Brown Thrush
Margaret Messer Morris, Laguna Beach, Cal.

Mary Turner Salter

My Dear
Elizabeth Mead, Utica

Gladys Regetz, Utica

Robert Huntington Terry

Awake, Awake, My Love
Francesca Kaspar Lawson, Huntingdon, Pa.,
Farmington, Me.

ENGLISH COMPOSERS

Roy E. Agnew

Hie Away, Hie Away!
Gertrude Erhart, Boston

Katherine Follett Mann, Boston

June Twilight Eleanor Patterson

S. Coleridge-Taylor

Life and Death
Daemara Renina (Princess Troubetskoi), New
York

Elsie Lovell Hankins, Boston

Helen McMaster, Glasgow, Scotland

Nellie Walker, Davenport, England

Archibald Marr, Aberdeen, Scotland

Alma Goatley

A Garden is a Lovesome Thing
Gertrude Hornbeck Coarson, Chicago

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, January 4

Maria Safonoff, piano, Carnegie Hall (A).
The Conductorless Symphony Orchestra, Carnegie
Hall (E).
Ruth St. Denis and Ted Shawn, dance, Forrest
Theater (A and E).
Eleanor Marum, song, Town Hall (E).
Symphony Orchestra, conducted by David Mannes,
Metropolitan Museum of Art (E).

Sunday, January 5

Roland Hayes, song, Carnegie Hall (A).
Frieda Hempel, song, Carnegie Hall (E).
Katherine Bacon, piano, Town Hall (A).
Society of the Friends of Music, Mecca Auditor-
ium (A).
Manhattan Symphony Orchestra, Mecca Auditor-
ium (E).
Austin Conradi, piano, Guild Theater (A).

Monday, January 6

Florence Austral and John Amadio, Carnegie Hall
(E).
Nina Koshetz, song, Town Hall (E).

Tuesday, January 7

Charles Naegle, piano, Carnegie Hall (E).
The Musical Art Quartet, Town Hall (E).
Rubinstein Club, Plaza Hotel (E).
Barbara Chalmers and Hans Barth, Steinway Hall
(E).
Sri Ragini Hindu dances and music, Roerich Hall
(E).
Keith Falkner, song, Town Hall (A).

Wednesday, January 8

Banks Glee Club, Carnegie Hall (E).
Dai Buell, piano, Town Hall (E).
Mina Hager and Catherine Wade-Smith, The Bar-
bizon (E).
Rhea Silberta, Talk on Liszt, Aeolian Hall (M).
Bernard Wagenaar, lecture recital, Roerich Museum
(E).
Associated Music Teachers League, Guild Hall (E).

Thursday, January 9

Boston Symphony Orchestra, Carnegie Hall (E).
Caroline Thomas, violin, Town Hall (E).

Friday, January 10

Boston Symphony Orchestra, Carnegie Hall (A).
Biltmore Friday Morning Musicale, Hotel Biltmore.

Saturday, January 11

Philharmonic-Symphony Society, Children's Con-
cert, Carnegie Hall (M).
Boston Symphony Orchestra, Carnegie Hall (A).
Mischa Elman, violin, Carnegie Hall (E).
Rita Neve, piano, Town Hall (E).
Symphony Orchestra conducted by David Mannes,
Metropolitan Museum of Art (E).

Sunday, January 12

Josef Hofmann, piano, Carnegie Hall (A).
Donald Pirnie, song, Town Hall (A).
Philharmonic-Symphony Society, Metropolitan Op-
era House (A).
Society of the Friends of Music, Mecca Auditorium
(A).

Arthur Hackett, song, Guild Theater (E).
Bernard Lebow, pupils' piano recital, Steinway
Hall (A).
Stephanie Wall and Fern Sherman, song, Stein-
way Hall (E).
Isiah Guttman, song, Engineering Auditorium (E).

Monday, January 13

Frank Sheridan, piano, Carnegie Hall (E).
Marjorie Trulove and Allison MacKown, Town
Hall (A).
Muriel Kerr, piano, Town Hall (E).
Harry Frattkin, violin, Engineering Auditorium
(E).

Tuesday, January 14

American Orchestral Society, Carnegie Hall (A).
Philadelphia Orchestra, Carnegie Hall (E).
Kedroff Quartet, Town Hall (E).
Cora Quast, song, Engineering Auditorium (E).

Wednesday, January 15

Schola Cantorum, Carnegie Hall (E).
The Chamber Music Guild of New York, Town
Hall (E).
Myra Hess, piano, The Barbizon (E).

Thursday, January 16

Philharmonic-Symphony Society, Carnegie Hall
(E).
Harrington van Hoesen, song, Town Hall (E).
Artistic Mornings, Plaza Hotel.

Friday, January 17

Philharmonic-Symphony Society, Carnegie Hall (A).
Nina Koshetz and Nicholas Medtner, Carnegie
Hall (E).
Margaret Tilly, piano, Town Hall (A).
Lois Phelps, piano, Steinway Hall (A).

Onegin Here in January

Sigrid Onegin will return to New York
in January for her sixth season. Her tour
opens in Washington, D. C., and will in-
clude the Pacific Coast, where she is singing
during the months of February and March.
Her only New York recital is scheduled for
January 26.

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Detroit Symphony Ends Eastern Trip

Given Warm Welcome at First Concert
—June Wells and Gizi Szanto Give
Brilliant Performance of Liszt
Concerto Pathétique

DETROIT, MICH.—The seventh pair of subscription concerts of the Detroit Symphony Orchestra given at Orchestra Hall on December 19 and 20 introduced two members of the orchestra as soloists, Ilya Scholnik, concert master, and Georges Miquelle, first cellist. Both the orchestra and Mr. Gabrilowitsch, who conducted, were given a warm welcome as this was their first appearance since their eastern trip. The first part of the program was devoted to Brahms, the orchestra playing variations on a Theme of Haydn, Op. 56, and Mr. Scholnik and Mr. Miquelle playing the concerto in A minor, Op. 10, for violin, cello and orchestra. The Brahms of Mr. Gabrilowitsch may not be so academic as some conductors make him, but he is made to live and be interesting. That the orchestra possesses two such artists as the soloists is also a matter of congratulation. The concerto was played with clarity of tone, fine technic and artistic interpretation while the orchestra gave a splendid and colorful background.

The tone poem, La Peri, by Dukas, was heard for the first time and was received with distinct favor by both audiences and critics. The program closed with Till Eulenspiegel's Merry Pranks by Strauss.

For the Sunday afternoon concert of December 15, the major part of the program was given over to the Ypsilanti Normal Choir which made its annual visit here. Frederick Alexander has succeeded in making of this choir which must necessarily change its personnel from year to year, one of the outstanding choral bodies of this section. There is a delightful youthfulness to the voices, and, owing to Mr. Alexander's skilful manipulation and placing of the singers, an admirable balance of tone. Of course the interpretation is given with meticulous care. The numbers in the first part of the program were entitled Sacred Themes in Choral Music, and the second group was called Romance in Choral Music. By Babylon's Wave by Gounod was the closing number of the choir. The orchestral numbers conducted by Victor Kolar were of great interest and rounded out this fine program. They were the Overture to Hansel and Gretel, Humperdinck, three pieces for Ballet by Rameau arranged by Felix Mottl, and the Overture to The Bat by J. Strauss.

The tenth Sunday concert was of great local interest, as the soloists were June Lenox Wells and Gizi Szanto, both of Detroit, who have made interesting and satisfying progress in their two-piano work during the last two or three years. They have attained a synchronization of tone that, combined with their individual pianistic ability, has brought them an enviable position among the artists who are doing work of this character. They gave a brilliant rendition of the Concerto Pathétique by Liszt with an orchestral accompaniment by Nicolas Tcherpnine and were applauded so enthusiastically that they were obliged to play encores. The orchestral numbers were the Overture to Fra Diavolo, Auber; Omphale's Spinning Wheel, Saint-Saëns, Forest Murmurs from Siegfried and Prelude and Love Death from Tristan and Isolde. J. M. S.

Estelle Liebling Studio Notes

In the Christmas show, Babes in the Woods, at the Roxy Theater, Dorothy Miller and Celia Branz played Hansel and Gretel. Dorothy Githens sang the Fairy and Elizabeth Biro the mother. Beatrice Belkin, Roxy's coloratura, offered a brilliant number especially written for her as the Dew Fairy in the same production.

At the Capitol Theater, Aileen Clark, coloratura, sang the Doll Song from the Tales of Hoffman.

In a prominent opera company which begins its second American season this month, Milo Miloradovich, Helena Lanvin and Maura Canning have been engaged for important roles.

Patricia O'Connell, soprano, has signed a contract as prima donna with Joe Feder's orchestra, which is to play the larger Keith houses for twenty weeks.

John Griffin, tenor, is the soloist nightly with Vincent Lopez and his orchestra at the Hotel St. Regis in New York. Mr. Griffin has just completed a Publix Tour of thirty-four weeks.

Georgia Standing, contralto, sang Carmen at the Loretto Auditorium with the Alvino Opera Company on December 1.

Oskar Shumsky Plays at Private Musicales

Oskar Shumsky, twelve-year-old violinist, played before a gathering of musically and socially prominent people at the beautiful Fifth Avenue home of James Speyer in New

York on Christmas Eve. He had the distinct honor of being accompanied in two Kreisler numbers by the composer himself, and in his other numbers by Ernest Schelling. Mr. Schelling, who has taken keen interest in and done much to further the career of this young violinist, and Mr. and Mrs. Kreisler, as well as the other guests, expressed great pleasure over the playing of the boy.

Shortly before this appearance, Oskar also played at a private musicale at the home of Mr. and Mrs. Jackson in Baltimore, Md., this engagement having been arranged under the direction of Frederick R. Huber, municipal director of music in that city.

Caroline Lowe's Artists Active

Eleanor Searle, lyric-coloratura soprano, who recently gave a recital in Plymouth, O., received most favorable comment on her beautiful singing by audience and papers; she has had two seasons' work, and is a great credit to Mme. Lowe. Her trill and coloratura work would do a much older singer credit.

Following are a few comments from the press: "She possesses a clear, beautiful coloratura voice with unusual range and remarkable flexibility, with ease and distinct enunciation" (Shelby Globe); "(She) sang in the same charming manner, entrancing her audience from the very first number. Her tones were full and clear" (Plymouth Advertiser).

Cecil Blair, soprano and dancer, is appearing with a Publix unit at the Paramount Theaters, and will shortly leave for a trip to the Coast; she will return to spend the summer studying with Mme. Lowe. Carrick Douglas, baritone is heard on the Salon Hour over WPCH, WABC, and has several contracts pending. Ralph Leigh, tenor, of the choir of the German Lutheran Church, has been heard recently over WOR, WGBS, and WEAF (Thanksgiving Twilight Hour). His voice is commended for splendid articulation, clearness and freedom of production.

Hunter Sawyer, tenor, has been furnishing the solos for Miss Page's lectures at Steinway Hall; his voice and work have been much enjoyed.

Erb Directs Christmas Service at Lafayette College

The annual Christmas Vespers Service of Lafayette College is regarded as an event of the first magnitude in the musical life of Easton, Pa.

A program of Christmas music by the Lafayette Male Chorus of some sixty-five voices and by the fifteen-piece brass choir of the college, both of them under the direction of John Warren Erb, head of the music department of the college, featured the tenth service of its kind, held in the Colton Memorial Chapel on Sunday afternoon, December 15.

Thomas E. Yerger, college organist, provided organ accompaniment for the chorus and Dr. C. W. Harris, college chaplain, presided. For half an hour before the service the skies rang with the music of the brass choir, playing a recital of chorals from the chapel belfry. An unusual resonance of tone and a fine appreciation of values were evidenced by the chorus.

Ralph Angell Accompanies Hackett

Ralph Angell recently returned from a tour of the middle West with Charles Hackett. When he accompanied the Chicago Civic Opera tenor in St. Louis, the Globe Democrat stated: "Mr. Angell's accompaniments were an admirable complement to the art of a great singer."

Mr. Angell was at the piano for Thelma Given's Boston recital on November 25, and the day previous accompanied her at a concert in Southboro, Mass. Among those for whom he has played are Richard Crooks, Hans Kindler, Luella Melius, Francis Macmillen, Anna Case, San-Malo, Agna Enters and Gertrude Kappel.

Mr. and Mrs. Simon Bucharoff Give Musicales

Mr. and Mrs. Simon Bucharoff entertained a number of friends and musicians on Saturday evening, December 21. A delightful program of Italian, German, Russian, French and English numbers was rendered most artistically by the well known sopranos, Adelaide Fischer and Regina Diamond, and the leading tenor of the Russian Art Grand Opera Company, Joseph Collin. Two of these numbers were from the pen of Simon Bucharoff who assisted the artists at the piano. Refreshments were served at midnight.

Syrene Lister in Florida

Syrene Lister is now in Florida, visiting the principal cities there in an effort to demonstrate to persons interested in voice production, the physical action of the voice, when produced both correctly and incorrectly, by means of the autolaryngoscope. Miss Lister will return to New York on January 7.

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Music Notes From Coast to Coast

Appleton, Wis. Lawrence Conservatory of Music presented the second of a series of artist recitals featuring faculty talent, December 4, with an organ concert by La Vahn Maesch, A.A.G.O., at the Congregational Church. Maesch, who returned from abroad this fall where he studied with Marcel Dupre in Paris, played the new \$20,000 Moller church organ which he himself designed.

A stupendous program, including examples of practically every type of composition for organ, was presented with a smoothness of registration which few organists ever attain, and with impeccable technique which comprehended every variation in a consistently heavy program.

Maesch handled Fantasia and Fugue in G Minor with the authoritative Bach interpretation which Dupre teaches—literal and austere rather than dramatic or sentimental. Maesch's performance was scholarly, but not cold, vivid with refinement, and colorful without flashiness. His registrations are conservative, seeking to bring out the architectural beauty of the work.

The first faculty artist concert of the season was presented in Lawrence Memorial Chapel, October 15, by Helen Mueller, contralto, professor of voice. Miss Mueller, who came to Lawrence from Chicago, two years ago, is a popular soloist. Last spring she sang the two roles of Martha and Seibel in "Faust" presented in concert form for the May Music Festival given each year under the direction of Carl J. Waterman, dean of the conservatory. The preceding year she did the contralto part in the Elijah, with Barre Hill, Oscar Heather, and Jeanette Vreeland, as visiting artists. The orchestral background was furnished by the Minneapolis Symphony, under the direction of Henri Verbrugghen. Miss Mueller's consistency of voice and thoroughgoing musicianship are especially appreciated.

Baltimore, Md. La Argentina was the first of the important artists booked to appear here this season. Her appearance resulted in a much greater outpouring than last year, and the capacity audience was most enthusiastic. So much has been said of the art of this dancer that no further comment is necessary except to say that she is more than welcome at any time.

The big Skinner organ, transplanted from the Grove Inn at Asheville, N. C., to the First Presbyterian Church, of this city, through the enterprise of the vestry, was used at its inaugural recital when Palmer Christian was at the console. Mr. Christian was assisted by Frederick Weaver, the church organist and choir director, with Roberta Glanville, soprano, and Harry A. McGeoch, baritone, as soloists, and Ruth Steff as guest-soloist. The big instrument, which contains nearly 5000 pipes, proved to be exceptionally mellow and rich.

Hilda Burke, Baltimore soprano, a member of the Chicago Civic Opera Company, made the trip from the Windy City recently to give a radio recital from WBAL. Miss Burke is a great favorite here and her radio performance was a most satisfying one.

Recent Peabody recitals have had as soloists Nathan Milstein, young Russian violinist, making his initial tour of this country; Alfredo Oswald, a member of the Peabody faculty, pianist, and Ruth Breton, violinist. Most interest naturally centered in Milstein, who gave a performance that merited the high commendation it received. Mr. Oswald's recital was all that was expected from this brilliant pianist. Miss Breton's playing proved of interest throughout.

The first of the so-called Little Recital Series under the management of Virginia Powell Harriss, until recently critic of the Baltimore Sun, offered as soloists Harriet Colston, soprano, Edward O'Brien, tenor and William Heyl, pianist. Excellent performances were given throughout and these recitals will undoubtedly prove successful. Certainly they should, because they touch an entirely new field in this city.

Lawrence Strauss, tenor, was soloist at the second meeting of the Baltimore Music Club. Mr. Strauss gave an intelligent performance.

An entertainment of unusual interest, as well as unique in its way, was a recital of dances and songs of the American Indian, given by Bessie Evans, interpreter, and May Garretson Evans, lecturer. The presentation was in native style and costume, with Indian drum accompaniment. The Misses Evans have made an exhaustive study of the Indian dances, and the exhibition was authentic from every viewpoint.

Elsa Baklor, Baltimore soprano, gave an interesting costume recital recently. Miss Baklor is an artist of much talent, whose efforts are always productive of things worth while.

The Harmonie, one of the scant few of the old so-called German singing societies,

gave a concert recently under the baton of Theodore Hemberger, its director. Mr. Hemberger has brought this serious-minded musical organization to a high degree of singing proficiency and its events are always noteworthy. E. D.

Birmingham, Ala. James Haupt, tenor, was presented in recital by the Woman's Organization of the Independent Presbyterian Church, in the auditorium of the Little Theater on November 6. A large and enthusiastic audience attended. He sang four groups of songs, including classic and well known numbers, and one aria from Manon. The singer sustained his reputation for artistic singing, and received many encores. Mr. Haupt has recently located in Birmingham, coming here from New York, where last year he was at radio stations WEA and WJZ. He was also leading tenor with the United Opera Company. In this city he holds the position of choir director and tenor soloist at the Independent Presbyterian Church. A. G.

CLEVELAND INSTITUTE NOTES

Cleveland, Ohio. Cleveland Institute of Music students have selected the class officers who will lead the group during the coming year. Jane Goetz is president of the class, and will be assisted in her work by Jean Pfander, vice-president. The Activities Committee, chosen at the same time, includes thirteen students. Albert Stasny is chairman of the committee, and other members are Hazel Wacker, James Melrose, Steve Kalinsky, Wallace Rice, Homer Schmidt, Georgia Street, Elaine Canalos, Kathleen Grussey, Edna Stringfellow, Francis Kinney, Celia Van de Walle, and Lawrence Stevens. This committee will be in charge of all student functions, formal and informal, during the year.

Ottawa, Canada. Winifred Purnell, Australian pianist, gave a recital here recently at the Chateau Laurier which won enthusiastic applause from her audience and high praise from the critics. According to the Ottawa Journal: "In technique, in deftness of touch and in sympathetic interpretation of the great compositions she undertook, Miss Purnell lived up to the high reputation which has preceded her. This visiting artist chose Ottawa as the scene of her first recital in Canada, and if she scores as great a success in other places as she did here she will be always sure of a warm welcome by the music lovers of the Dominion." Miss Purnell's recital was under the distinguished patronage of Their Excellencies the Governor General and the Viscountess Willingdon.

Stanley Hummel Gives Annual Albany Recital

Stanley Hummel recently gave his annual piano recital in Albany at the Institute of History and Art. His program opened with the Zipoli suite in B minor, followed by such classicists as Handel, Schumann, Chopin and Liszt, and also the moderns as represented by Debussy, Scriabine, Prokofiev and Levitzki, "a distinctly informing program," according to the Knickerbocker Press, "both in its information as to many musical moods and as to Mr. Hummel's virtuosity as a pianist."

Continuing his review, the critic of this paper wrote as follows: "Mr. Hummel's recital claimed immediate interest and held it because he is able to impress with his understanding of all manners. His phrasing has increasing fineness; his tone richer substance and his fluency of expression especially notable."

Edward Johnson to Revive Sadko at Metropolitan

This month Edward Johnson will return to the Metropolitan for the eighth consecutive season. In addition to his usual large and familiar repertory, it is announced that the tenor will revive the colorful and melodic Rimsky-Korsakoff Sadko. He also will be heard as Johnson in The Girl of the Golden West, a role which he interpreted a number of years ago in Italy.

On account of his heavy operatic schedule, Mr. Johnson will not be able to make a protracted concert tour until after the close of the opera season. He will again continue at the Metropolitan for the season 1930-31.

Netherland Concert Bureau Prospectus

The Netherland Concert Bureau, J. Beek, The Hague, Holland, which organizes its own subscription concerts in thirty cities of Holland, places artists with all the orchestra and chamber music societies in Holland, has representatives in all the musical centers of Europe and organizes tours throughout the whole of Europe, publishes an extremely attractive booklet with the title "Some of Our Artists." In this booklet are portrait studies of La Argentina, Ethel Bartlett and Rae Robertson, Rosa Spier, La Société Des Instruments Anciens, Emil Telmanyi, Lucie Caffaret, Dorothy Helmrich and the Rosé Quartet.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

The Place of Music in the School Curriculum

By William J. Bogan.

The past decade has been a period of appraisal and revision of curriculums in every city of our land. Changes have been drastic. Courses have been improved beyond recognition. But the time schedule of subjects has been held sacred everywhere. The schedule of tradition has been maintained. "What knowledge is of most worth?" has been answered, "The knowledge that our forefathers considered of most worth." Hence when suggestions of readjustment of the time schedule were made, advocates of mathematics, history, English, Latin and modern languages presented a solid front in opposition to every attempt to adapt a schedule to new conditions. Hence music, which ought to be a fundamental element in the life of every citizen, is quite generally looked upon as a founding on the doorsteps of education.

Music, to perform its function properly, should begin in the kindergarten, continue through the grades, junior high schools, senior high schools and finally enter directly into the lives of adults. Chicago has adopted a slogan for its music department which expresses this idea: "Music from the kindergarten to the people."

To state this ideal is easy. To achieve it is to overcome the inertia of a people to whom culture comes through great effort. Music for years has been regarded by many people as a fad, as a subject requiring the expenditure of great sums of money without an adequate return in the lives of the people. Men lacking in culture look upon music as a subject fit only for dainty ladies who have no purpose in the economy of nature except to serve as scenery for the more materialistic activities of the business man. If a Board of Education is hard pressed for funds the small amount spent on music is diverted to other purposes.

In European countries music comes with the child's first breath. It is a part of his life equipment. It is in the atmosphere. The people love it and are proud of their musical accomplishments. The most ignorant peasants may be quite familiar with the works of the masters and the musical organizations are powerful factors in civic advancement. In this country the immigrant or his descendants furnish a large section of the audience at symphony concerts and grand opera.

When Americans with a limited knowledge of music attempt to sing, the effect is generally ludicrous no matter how simple the song may be.

This condition should be changed, but it can be changed only through concerted effort in the schools. We must give music its rightful place as a vital factor in the life of every resident of this country. We must make music an instrument of joy. We must remove self-consciousness and shame from their present close relationship to the musical performances of men.

My subject was originally "The Place of Music in the High Schools," but it can have no worthwhile place in the high school unless it has been given an opportunity to develop through kindergarten, elementary school and junior high school. As with the foreigner, it must become a vital part of the life of childhood. It must be nurtured carefully and extended to all children and finally to adults.

In the kindergarten through the use of simple percussion instruments the foundation of rhythm is laid. In the lower elementary grades this work is continued and the gradual advance is made to a more comprehensive musical education. As an aid to the vocal training which is the most important feature of the work instrumental instruction is given on simple inexpensive musical instruments in order that all may participate. Sight reading of a very elementary nature is taught in the hope that it will provide a key to unlock the world's great treasure chest of music.

To supplement the work of vocal instruction in providing the foundation of a musical education class lessons for the piano have been experimented with on a large scale in recent years. In Chicago the experiment has been very successful. The enthusiasm of the first semester has continued into the second and the number of volunteers has increased steadily. The following tabulation is significant:

	October 1928	February 1929
Schools	268	300
Classes	421	500
Regular Teachers	263	438
Private Teachers	135	50
Pupils	7895	8621

Three methods of instruction are in use. Some day a best method will probably be

A Well Balanced Program in Music for High Schools

By Walter H. Butterfield.

Director of Music, Providence, R. I.

In a well balanced music program, there are several factors that must be considered—the size of the school, the size of the community, the type of the community, etc. What might be a well balanced program for a town high school might be totally inadequate for a high school in a city of 50,000 to 100,000 that is far from our great metropolitan districts. A well rounded program for, we will say, a city high school of Northern New England would not begin to meet the demands of high schools in any of the large cities in our immediate vicinity today.

Our approach to music in junior high school and senior high school is made through the following four divisions: vocal, instrumental, theoretical and appreciative. I have given these four divisions in this order because I think the first three are in the order of their importance, and the fourth is inclusive of the others and to a large extent is a product of the others. The program should be built in such a way that each division receives its proportionate amount of time according to the conditions under which the full subject must be taught.

The vocal side of music is participated in by the largest number of pupils, and under right conditions it makes the strongest appeal. Some of the reasons for this are: the instrument (the voice) is ever present, satisfying results can be reached without long hours of individual (solitary) practice, it does not necessitate the expense of private instruction, and (the most vital reason of all) sentiments and emotions can be more clearly brought out than by any other means of musical expression.

The child's instrumental experience comes later than his vocal experience. A money expenditure is involved except where the instrument is loaned by the school and the instruction is gratis. In general, the expression of ideas, sentiments and emotions is less direct than in the vocal expression. We recognize that not all children respond to music through singing; some desire to play a wind instrument or the piano or one of the bowed instruments, while a much smaller number prefer the purely rhythmic instruments. We have much to learn as to why one form of musical expression or a certain tone color appeals so much more strongly than do certain others.

No child can study vocal or instrumental music without gaining some knowledge of the theory of music as such will be desired and elected by comparatively few high school students. When outside credits are given I believe one theory lesson and one appreciation lesson each week should be required in school. All this may be programmed in the larger schools, but can it be in the small high schools?

The teaching of music appreciation is being carried on in many successful ways and in all types of high schools. I am going to say but little on this subject: I would have it in my program, be that program extensive or meager. The presentation of the subject must have very careful thought and preparation on the part of the instructor.

How far can we go with each of these four approaches to music under the conditions: time allotment, teaching force and school equipment?

selected. All of the work is done outside regular school hours. A low charge is made for instruction and supplies. Experience seems to prove that the regular grade teacher with a general knowledge of music and some training in the method of class piano instruction is much more successful with pupils than outside instructors who have had no experience with the problems of class discipline. Time is of great importance and the grade teacher, with her knowledge of pupils, is quite likely to conserve every minute of the period.

Prospective teachers are required to pass an examination in the music schools to prove their fitness for the work. In the music department of the Board of Education a file system records each teacher's experience and musical education. The music colleges have formed day, evening and summer classes for the accommodation of teachers. Experienced instructors from the colleges are in readiness to go to the schools to aid whenever requested. Piano teachers must be well trained for this work. They must have a good foundation of musical education and unusual ability as organizers.

Neighborhood demonstration of the work always convinces the skeptics of its value. The children are delighted to sing and play to an audience. Freedom, skill and musical appreciation are fast driving self-consciousness into the limbo from which, let us hope, it may never return.

Upon the foundation of the music instruction in the elementary schools the high schools may build a more thorough education, one that may finally function in chorus, band, dance orchestra, opera, oratorio, symphony orchestra, or in the simpler musical phases of home or neighborhood life. The ideal of our music courses should be a love for music and an appreciation of its appeal together with the ability to give expression to thoughts and emotions through musical forms.

For a hundred years the people of this country were passing through the pioneer stage of civilization and their struggle for existence was so fierce that they had little time for the cultivation of the cultural elements. Now they are independent financially and can devote their leisure to art, literature, music, and other forms of culture. Our schools are the best agencies to foster the cravings of humanity for all that is good or beautiful in life.

A potent method for fostering a love of music in high schools and bringing forward leaders is the public concert or the public competition of schools in chorus, orchestra, bands or solo events. In Chicago and throughout the nation this method has stimulated music as never before. It has developed a wonderful quality of leadership in teachers who would never have been recognized otherwise. Our school orchestras have been so stimulated that a small but steady and increasing stream of talent has been pouring into our Junior Civic Orchestra and from that into our Chicago Symphony Orchestra. Who knows but what we may develop great American symphony orchestra players, as we have already developed great American opera singers? The schools can aid in this task but more time is needed in the daily program.

Vocational courses in music should be offered for the gifted ones and much credit should be given for music instruction outside the school. The development of great artists is a side issue in this work compared with the development of musical taste and appreciation with some skill in the great body of students. The great artists will doubtless develop themselves but it must not be forgotten that their influence is powerful in stimulating the crowd. In the school, music should be regarded as one of the fundamental subjects and given time in the program sufficient to secure the results that we expect.

As an example of the effect of music, in giving opportunity for self expression, there is nothing better than the effect of spirituals upon the colored pupils in our schools. This form of music has developed originality, dignity, sincerity and pride among people of an oppressed race, qualities that enable them to ignore the superiority-complexes of other peoples. One cannot imagine many things more stirring than the negro spirituals as sung by boys and girls of the Wendell Phillips High School. No white man can sing a negro spiritual though many make the attempt. The white man merely imitates the negro. He tries to feel (and sometimes look) like the negro but he is always an insincere imitation. On the other hand the

negro is always "it." Hence his remarkable tug at the heart-strings of the listener.

Do you know of any subject in the high school curriculum that affects more profoundly the lives of the people than music does? Must we of America forever play the part of orphans prevented by a cruel fate from entering into the wonderful heritage of music left to us by the masters of the old world?

The nation has passed the pioneering stage. Let us now have music everywhere.

Instrumental Music Instruction

By Frederick Barker

No one can learn to dance by reading lectures on dancing. No one can learn to play without playing.

The pupil who is to become a really well-rounded, intelligent performer and appreciator, must progress to a more challenging musical activity. Progress is a law of life and it would be unreasonable to suppose that the average child's musical capacity is exhausted or even satisfied by choral participation. Personal interests and abilities of a more mature type should be considered.

The next step, it seems to me, in high school music education is instrumental class instruction. The achievements through this instruction are the cultivation of suitable healthful emotions, the development of more intelligent reading, listening and observation, the evaluation of masterful performance, and the realization of the relation of the useful arts to the fine arts. Instrumental class instruction further develops information which contributes to a discriminating choice of, and intelligent participation in, leisure activities, which create in turn a balanced life and give opportunities for spiritual thought and aesthetic enjoyment. It also arises the standard of the school band and orchestra, or other musical ensemble activity, by contributing a greater variety of instruments, a more legitimate balance of sections, uniformity of skill in playing of instruments, and precision in performance of the ensemble.

Adolescence is the period in which gratification of ambition is most significant and the ability to excel in the realization of the ambition is most easily accomplished.

High School Chorus Material

The following lists were compiled by the general committee on vocal affairs, with the president of the National Conference acting in an advisory capacity, from numbers suggested by officers of the National and Sectional Conferences, members of the National Research Council and the Vocal Committee. Copies of the numbers suggested were sent to each member of the committee for examination, and a vote was taken on each number for rejection or retention of a preferred list. The numbers here appearing received the vote of the majority of the committee.

These lists, therefore, comprise selections which have actually been tried out and found musically worthy and vocally safe for high school students. Though not exhaustive, they are representative of the best choral material available for high schools, including types of material of greater merit than is at present in vogue in the majority of places. The committee submits them with the hope that they will prove helpful in raising the standard of choral work in the high schools of the country.

The following abbreviations are used to indicate the name of the house publishing each selection: CCB for C. C. Birchard & Co.; B for Boosey & Co.; C for Curwen; D for Oliver Ditson Co.; JF for J. Fischer & Bro.; F for Harold Flammer; G for H. W. Gray; O for Oxford Press; P for Patterson's, Ltd.; TP for Theodore Presser; R for Ricordi; ECS for E. C. Schirmer; GS for G. Schirmer; S for Arthur P. Schmidt; SB for Silver Burdett & Co.; W for Willis Music Co. The number following the initial indicates the publisher's number for each selection.

Mixed Chorus.—Adornus Te; Palestrina (GS 6091); Alister McAlpine's Lament, arr. V. Williams (C 60997); All in the April Evening, Robertson (C 60976); As Torrents in Summer, Elgar (G 796); Be Not Afraid (Elijah), Mendelssohn (GS 6653); Carol of the Russian Children, Gaul (GS 6770); Challenge of Thor, Elgar (G

(Continued on page 36)

MUSIC IN THE SCHOOLS AND COLLEGES

News From the Field

District of Columbia

Washington.—Dr. Edwin N. C. Barnes, director of music of the public schools of Washington, has recently been appointed to the faculty of the Washington College of Music.

City-wide decoration of community Christmas trees and singing of Christmas carols were discussed and plans made for lighting the National Community Christmas Tree, at the first meeting of the executive committee, assembled by Sibyl Baker, chairman of this year's executive committee. Details were to be arranged for the 1929 Community Christmas Tree in Sherman Square, south of the Treasury Building, and the lighting of the living tree on Christmas Eve.

An entirely new system of decoration and lighting of the tree this year was decided upon by a subcommittee headed by L. T. Souder, J. W. Reese and Robert Smith, of the Electric League of Washington, with the cooperation of Col. Grant, director of the Office of Public Buildings and Public Parks in the National Capital, and Ovid Butler, executive secretary of the American Forestry Association.

The singing of Christmas carols, which this year is an outstanding feature of the celebration on Christmas Eve around the tree, is in the hands of a special subcommittee headed by Mrs. Joseph M. Stoddard, president of the Washington Federation of Music Clubs, assisted by Edwin N. C. Barnes, director of public school music; Gertrude A. Lyons, Gabrielle A. Pelham, of the Community Center Department, and others.

Florida

Tampa.—Plans for the fourth annual Florida high school music festival at Hillsborough High School, March 28 and 29, were made at a meeting of the executive committee here. Oliver A. Seaver, professor of organ at Southern College, Lakeland, was elected secretary, and immediately sent invitations to every high school in the state to enter the 1930 festival.

M. L. Price, president of the festival association, told the executive committee that efforts are being made to make the festival this year not only the biggest ever held in Florida but also the most extensive in the south. He said the enrollment last year was almost 2,000 and if it is increased to more than 2,500 this year it will be the largest in the south and one of the largest in the United States.

He announced that the national music association will sponsor the orchestra contest and will present a trophy to the winner. The best orchestra will be eligible to enter the national contest, which probably will be held next June. The contest here will be governed by national music association rules. No radical changes from the program last year are being planned.

Idaho

Kellogg.—More music in the local schools has been decided upon by Superintendent C. D. Yates and Musical Director T. B. Kelly. An orchestra will be formed in each of the grade schools to furnish music for entertainments in the schools and also in each school. Mr. Kelly will also direct an harmonica band. The students are enthusiastic over the program and it is expected some unusual talent will be uncovered among the youngsters.

Louisiana

Lafayette.—At the meeting of the State Board of Education here, Dr. Stopher, head of the College of Music, Louisiana State University, made an eloquent plea for the teaching of music in the public schools, suggesting that the subject be introduced gradually, teachers regularly employed giving the fundamental training in the lower grades. Ann Arthur addressed the board in behalf of the Federation of Women's Clubs, urging that music be taught in the schools.

Massachusetts

Lowell.—Gertrude O'Brien, supervisor of music in the public schools, conducted a string ensemble on December 14, when members of the College Club here presented their annual play. Miss O'Brien has earned an enviable reputation as musical instructor, and has successfully conducted a number of concerts by school pupils. The ensemble consisted of sixteen members of the Lowell High School Orchestra. There were also violin, piano and other musical numbers.

Montana

Butte.—Adelaide Dampiere, rural and city school supervisor and music instructor, has returned to Helena after a week spent in demonstrating work in the Butte schools. She addressed a public meeting at the Butte high school assembly room, at which teach-

ers, pupils and trustees of the schools and others were present.

Her subject was appreciation of music, and during the other days of her week here she gave demonstrations of teaching music in the grade schools and high schools. She reports that much interest was displayed in the work, and that the week was very successfully spent.

Rhode Island

Smithfield.—On November 26, the pupils of the Esmond School presented a Thanksgiving festival at the Town Hall, Farnum pike, Georgiaville. The affair, directed by Gladys C. Nelson, musical supervisor of the town public schools, was being conducted in aid of the music fund of the local schools.

Tennessee

Chattanooga.—Marked improvement has been shown in the development of the music department of Chattanooga High School. Under the direction of the music teacher, Mary Ruth Hall, the orchestra, violin ensemble, and the boys' and girls' glee clubs have become most outstanding.

In the year 1926 there were sixteen students playing in the orchestra. At the end of the same year there were nineteen. This year there are thirty-seven in the orchestra and there is a wonderful improvement in the instrumentation. Besides having new members, the orchestra has some new instruments, among which is a cello donated by the parent-teacher association; a bass drum given to the school by the department of education, and an oboe, which was bought out of the proceeds of the band boys' efforts.

At the East Tennessee Educational Association meeting held at Knoxville last month, the violin ensemble won first place. They also were given the most first stands and Alvin Blumberg won the coveted honor of being made concertmaster. In 1926 the ensemble won first place and in 1928 it won second place.

The former Chattanooga High students who have distinguished themselves time and time again in their music ability are Martha Lee Taylor and Borden Jones. At the second superintendents' meeting of the national

Noted Educators

WILLIAM E. BROWN,

supervisor of music at New Haven, Conn. Mr. Brown's career in music education for the past twenty-five years has been confined entirely to Connecticut, where he has held most important church and educational positions. For a number of years he was organist and choirmaster at the South Norwalk Methodist Church. Later he went to the Stamford Congregational Church and for some time was organist at the First Presbyterian Church of the same city. His musical studies have been carried on with some of the most important people in America.



Mr. Brown has held the position of director of music in the State Normal Schools at Danbury, New Britain, and New Haven, Conn. He has had a marked influence on music education in the New Haven School System, where he is popular with children and teachers alike.

Mr. Brown's work as conductor of a large high school chorus during the Eastern Conference several years ago was outstanding. It has been his task to coordinate the music activities in the schools all over the city, and to promote a love for music among over 30,000 children who came under his influence. He has organized oratorios, musical pageants, music recognition contests, musical clubs, school bands and orchestras, trying to place every child in the city's care in direct contact with some musical activity.



THE PLOVER, WIS., HARMONICA BAND

high school orchestra which was held in Dallas, Borden Jones was the only representative of Chattanooga. In 1927 there was a meeting at the national music supervisors' convention at Chicago. Of the two representatives from Tennessee, there was one from Chattanooga and this was Borden. In 1928 Borden won a scholarship to the national high camp at the all-Southern orchestra convention of music supervisors held at Asheville, N. C.

Solo Contest Winners Announced

Winners in the solo contest and ensemble playing contests at the 1929 National High School Orchestra and Band Camp, Interlochen, Mich., have just been announced. Gold, silver and bronze medals, purchased out of contributions to the Camp's "Blanket" fund, were awarded to first, second and third place winners in the contest. A special medal was awarded to Campsie Killam, (Continued on page 36)

HARCUM TRIO—

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Mischa Mischakoff, Violinist
Concert Violinist

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Music in Schools and Colleges

(Continued from preceding page)

of Duluth, Minn., as the "best all-round Camper."

Listed below are the winners, by instruments: Violins—1st, Edward Prevder, Eveleth, Minn.; 2nd, Sven Reher, Cincinnati, Ohio; 3rd, Helen Fenton, Seattle, Wash.; violas—1st, Loretta Newman, Kansas City, Mo.; 2nd, Wm. Heller, Lincoln, Nebr.; cellos—1st, George Henry, Ortega (Jacksonville), Fla.; 2nd, Betty Barbour, Winfield, Kans.; 3rd, Richard Cabbage, Des Moines, Iowa; bass—1st, Eugenia Benedict, Cincinnati, Ohio; 2nd, Frank Ray, Ensley, Ala.; flute—1st, Ward Stewart, Des Moines, Iowa; 2nd, Harold Bennett, Sheridan, Wyo.; oboe—1st, Francis Gilman, Minneapolis, Minn.; clarinet—1st, Atsushi Iwanaga, Honolulu, Hawaii; 2nd, Wm. Bonson, Ravenna, Nebr.; bassoon—1st, Eugene Dimond, Kansas City, Mo.; French horn—1st, Francis Hellstein, Detroit, Mich.; 2nd, John Taylor, Cleveland, Ohio; 3rd, Wm. Scovill, Urbana, Ill.; trumpet—1st, Bernard Smith, Flint, Mich.; 2nd, Benjamin Grasso, Hazelton, Pa.; trombone—1st, Ralph Rea, Pueblo, Colo.; 2nd, Vincent Harris, Minneapolis, Minn.; tuba—1st, Donald Leffler, Joliet, Ill.; xylophone—1st, Reinhard Elster, Hammond, Ind.; 2nd, Marjorie Nims, Waynesburg, Ohio; 3rd, Tom Cornell, Detroit, Mich.; harp—1st, Alice Dillon, Kerman, Calif.; 2nd, Evangeline Walker, Johnson City, Tenn.; saxophone—1st, Lawrence Hanson, Minneapolis, Minn.; euphonium—1st, Lavon Coolman, Marion, Ind.; piano—1st, Elizabeth Vandenberg, Grand Rapids, Mich.; 2nd, James Pfohl, Winston-Salem, N. C.; 3rd, Virginia Harding, Quincy, Ill.; voice—1st, John Hallday, Pleasant Grove, Utah; 2nd, Alice Dillon, Kerman, Calif.; 3rd, Myrtle Christensen, Racine, Wis.; ensemble—string quartet, 1st, silver medal each, first violin, Sven Reher, Cincinnati, Ohio; second violin, Arlindo Cate, Greensboro, N. C.; viola, William Heller, Lincoln, Nebr.; cello, George Henry, Ortega, Fla.; string quartet, 2nd, first violin, Mildred Faivre, Clay Center, Kansas; second violin, Annette Hamilton, Jacksonville, Fla.; viola, Loretta Newman, Kansas City, Mo.; cello, Betty Barbour, Winfield, Kans.; Conducting—1st, Katherine McKee, Decatur, Mich.; 2nd, Bernard Smith, Flint, Mich.; 3rd, tie, between Mildred Faivre, Clay Center, Kans., and Sven Reher, Cincinnati, Ohio.

High School Chorus Material

(Continued from page 34)

774); Discovery, Grieg (W 73); Farewell to the Forest, Mendelssohn (D 4065); Fierce Raged the Tempest, Candlyn (GS 7041); Flowers of Edinburgh, arr. Finley (P. 599); Great Is Jehovah (Omnipotence), Schubert (GS 3503); He Watching Over Israel

(Elijah) Mendelssohn (GS 2498); Hope Carol, Smith (CCB 19); How Brightly Shines, Bach (G Cantata 1). (Excerpts suited to large, advanced choruses); How Lovely Are the Messengers (St. Paul), Mendelssohn (GS 3741); Hymn of the Cherubim, Rachmaninoff (JF 4173); I Believe in One God, Tchaikowsky (JF 4182); I Waited for the Lord (Hymn of Praise), Mendelssohn (CCB 380); In These Delightful, Pleasant Groves, Purcell (G 1); Jesu, Priceless Treasure, Bach (five voices) (G); Kerry Dance, Molloy (CCB 339); Kye Song of Saint Bride, Clokey (CCB 491); Legend, Tchaikowsky (GS 9038); Lincoln, Clokey (CCB 1008); Lullaby, Clokey (CCB 502); Mexican Serenade, Chadwick (SB Book of Choruses); Miller's Wooing, Fanning (G 495); O Captain, My Captain, Kelley (CCB 10); O Ever Faithful God, Kelly (O Extended Chorale 3); On Canaan Shore, arr. Loomis (CCB 94); Out of the Silence, Galbraith (D 13392); Pilgrims' Chorus (Tannhauser), Wagner (CCB 11); Send Forth Thy Spirit (Emite Spiritum Tuum), Schuetky (CCB 150); Shepherd's Story, The, Dickinson (G 30); Sing Praise to God (150th Psalm), Franck (ECS 314); Song of the Gale, Foster (G 1405); Triumph, Thanksgiving, Rachmaninoff (ECS 309); Viking Song, Coleridge-Taylor (D 13063).

Girls' Glee Club (the arrangement is SSA unless otherwise noted)—Carmelina, Ames-Gaines (CCB 507); Flower of Dreams, Clokey (CCB 1004); Fragrant Groves and Meadows, Donaudy-Taylor (R 116586); In These Delightful, Pleasant Groves, Purcell, arr. (G 90); June Rhapsody, Daniels (S 593); Lift Thine Eyes (Elijah), Mendelssohn (CCB 476); List the Cherubic Host (Holy City), Gaul (SSAA) (GS 343); Lord Is My Shepherd, The, Schubert (SSAA) (W 614); Madrigal in May, A Salter (B 1222); Night Song, Clokey (CCB 1001); Nymphs and Shepherds, Purcell (D 12840); O Bread of Life (Panis Angelicus), Franck (D 13651); Peat Fire Smoothing, arr. Robertson (C 71514); River, River, arr. Page (SA) (JF 4270); Shepherdess, The, Cox (S. 737); Snow, The, Elgar (G 306); Song from Ossian's Fingal, Brahms (GS 29); Summer Wind, MacDowell (SSAA) (S 372); Waters Ripple and Flow, arr. Taylor (JF 5065).

Boys' Glee Club—Bedouin Love Song, Foote (S 129); Brier Roses, Debois (F 2039); Deep River, arr. Fisher (D 13252); Drum, The, Gibson (GS 9085); Grant Us to Do With Zeal, Bach (ECS 29); Hymn to the Virgin, XIV Century, arr. Taylor (JF 4830); Invictus, Huhn (S 369); Lo, How a Rose E'er Blooming, Praetorium (ECS 24); Long Day Closes, The, Sullivan (SB Glee and Chorus Book for Male Voices); Now Let Every Tongue, Bach (ECS 30); Pilgrims' Chorus (Tannhauser), Wagner-Andrews (R 738); Sleight, The, Kountz (GB 9070); Soldiers of the Captain, Spohr (TP 20785); Vermeland, arr. Pitcher (CCB 560); Viking Song, Coleridge-Taylor (D 13061); Winter Song, Bullard (D 12945); Song of the Jolly Roger, Candish (C).



(Continued from page 24)

CHALIAPIN

Constantino Yon Pupil Scores Success

Helen Wells Burton, soprano, and the Harmony Singers of the Presbyterian Church gave a free concert on December 9 in the George Washington School, White Plains, under the auspices of the North Broadway Citizens' Association. To quote the Daily Reporter: "Miss Burton's two

groups, sung with amazing voice power and with a stage presence hardly believable in so young an artist, were rapturously applauded. After the second group, Miss Burton gave At Parting for an encore. The soprano, destined to be in the dramatic class, received several large bouquets."

Miss Burton was accompanied on the piano by Constantino Yon, who showed his usual sympathetic insight.

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Catalog and special information from Charles A. Sink, President

Cleveland Institute Annual Luncheon

Five hundred guests, prominent in Cleveland's social, musical, and educational circles, gathered to pay tribute and homage to the Cleveland Institute of Music on the occasion of its Ninth Anniversary luncheon, held December 10. Speakers included Dr. Howard Hanson, director of the Eastman School of Music in Rochester; Olga Samaro, of the Juilliard Foundation graduate school of New York City, and Beryl Rubinstein, dean of the faculty and head of the piano department of the Institute.

"Develop your own resources in music as you have in other fields, both academic and business," was the advice given by Dr. Hanson. "A community should develop its own activity, should support its own artists, and should not depend upon the chain broadcasting of one man's work," Dr. Hanson said. "This is a machine age, and if the fine arts are to survive they must be developed and supported in each community. The colleges of today have practically eliminated all the fine arts from the Bachelor of Arts degree, and it is up to us to keep them from eliminating music from the Bachelor of Music degree."

"The Cleveland Institute of Music has done much to make music a vital art of the educational and cultural life of this city. It has worked unceasingly in a modest way and yet it is known throughout the country as one of the leading music schools we have. Whenever it is mentioned, it is with respect," Dr. Hanson believes that the time is coming when there will be no place in music for the untrained musician, and when the highest possible standard of professional training will be expected.

Mrs. Franklyn B. Sanders, director of the Cleveland Institute for the past five years, and who has been active in the work there since the inception of the school in 1920, told of the growth of the school from one with seven instructors and a handful of students to a recognized accredited conservatory with a faculty of nationally and internationally known artists and over seven hundred students. She also told of the physical

growth of the school from one small room to twenty-six rooms, with extra space being added each year.

Students of the school gave a musical program following Beryl Rubinstein's introduction of the faculty of the Institute. Ward Davenny, pianist; Tillie Schenker, soprano; Emanuel Rosenberg, tenor; and Homer Schmitt, violinist, were the soloists on the program and were received with enthusiasm. The madrigal chorus, conducted by Ward Lewis, gave several numbers, and the last of the musical numbers was Bizet's Arlesienne Suite by the school orchestra, under the direction of Beryl Rubinstein.

It was a birthday party of which any school might be proud, and introduced the tenth year of the school, during which it is hoped that an endowment and new permanent headquarters with adequate space will be added to the Institute.

Manhattan Symphony Praised

Henry Hadley has been getting some fine press comments on his series of concerts with the Manhattan Symphony. The World said, for instance: "We compliment Mr. Hadley on whatever brand of sorcery he has used to transform his orchestra. There is a new coherence, a flexibility and a potent tone, unlike anything the orchestra has done before."

In a review that began with "The Manhattan Symphony gave what was perhaps its best concert last night," the Evening Post continued: "It rose to great heights in the rendition of Salome. Concluding with a grand crescendo after having captured the imagination of the audience, it was given an outburst of applause which called for repeated bows from the director and orchestra alike."

The Herald-Tribune said "the orchestra again showed a marked advance in its standard of performance, playing with a well blended tone, considerable color and brilliance, also with unity and responsiveness to Mr. Hadley's direction. After the symphonic poem, Salome, which is an example of effective orchestration, there was prolonged applause for the composer-conductor and his musicians."

Philadelphia

(Continued from page 21)

MATINEE MUSICAL CLUB

The Matinee Musical Club gave a Christmas program in the ballroom of the Bellevue-Stratford on December 17.

The club chorus was a special feature, under the direction of Helen Pulaski Innes, and accompanied by Helen Boothroyd Buckley. The processional to Hark! the Herald Angels Sing, was followed by The Great Awakening, by Kramer, and Christians Be Joyful from Bach's Christmas Oratorio, well sung by the chorus. Marie Meyer Ten Broeck, who played Chopin's G minor Ballade, was very well received.

The chorus then gave a cantata, Slumber Songs of the Madonna, with words by Alfred Noyes and music by May Strong. The assisting artists were Sarah Bond, soprano soloist; Herman Weinberg, violinist, and Emil Folgman, cellist. It was enjoyable both in content and performance.

At this point, Mrs. Maschal, president, announced that the club would have the pleasure of hearing Edna Zahn, soprano, and Milo Miloradovich, contralto of the German Opera Company. Miss Zahn revealed a beautiful voice in Der Neugierige and Wohin by Schubert, and Standchen by Brahms. Miss Miloradovich also pleased greatly by her singing of Elsa's Dream from Lohengrin and Allerseelen by Strauss. Hans Blechschmidt, a conductor of the German Opera Company, accompanied the singers.

Bruce Carey, well-known as conductor of the Mendelssohn Club, led the audience in the singing of Christmas Carols.

The second part of the program was devoted to a Ballet Fantasy, A Christmas Fairy Tale given by The Littlefield Ballet, accompanied by the club octet, which is composed of Bertha Paine, Edith Brinton and Emily

Comfort, violins; Ella Rowley Berrisford, viola; Jeanne Modave, cello; Helen R. Guernsey, bass; Agnes Percival, trumpet; and Kathryn O'Boyle, piano. It was charmingly given and enthusiastically received. The trumpeters, Agnes Percival, Ethel Abel, Dorothy Lane, Evelyn Rogers, and the choir boys from the Memorial Church of the Advocate, also contributed much to the program. M. M. C.

College of Fine Arts' Artists Win Success in Chicago

With the outstanding success of Hallie Stiles at her debut with the Chicago Civic Opera Company as Elsa in Lohengrin, the College of Fine Arts at Syracuse University, and the city of Syracuse itself, can now boast of three first class artists who are appearing in Chicago this season. The other two are Richard Bonelli, with the same company, and Charlotte Lansing, of New Moon company, at the Great Northern Theater in Chicago.

Hallie Stiles, for three years one of the first sopranos of the Opera Comique, Paris, won the unanimous acclaim of the Chicago critics for her beautiful lyric voice, for her very personable appearance and for the fine artistic quality of her entire performance. Mr. Bonelli is again (for the fourth season) one of the mainstays of the baritone section. Previous to her present engagement, Miss Lansing became a great favorite in Chicago following a fifty-seven weeks' engagement as soprano in the Desert Song at the Great Northern Theater. Not only are these three singers the products of the College of Fine Arts, but also their homes are in Syracuse.

Still a fourth product of the College of Fine Arts, though she is no longer a resident of Syracuse, is Marta Wittkowska, well-known operatic contralto, who has appeared as guest artist with a number of opera companies in this country.

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Photo by Ruth Colby

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—N. Y. Evening Post.

"The work is a poetic, melodious account of the voyage of the Mayflower in 1620, bubbling with tunefulness."

—N. Y. Times.

"Nothing that the critic can say can give the faintest impression of the fine, inspirational workmanship of the whole, and the brilliant manner in which the varied emotions of the brief dramatic tale are brought forward."

—Musical Courier.

"A Choral Drama 100 percent American. The music is full of inspiration and marked by fine workmanship. Without doubt Gena Branscombe has produced an American choral work of foremost rank."

—Musical Leader.

"'Pilgrims of Destiny' is unique in that it is in all likelihood the only instance of a work in American musical literature, in which a purely American dramatic theme has been chosen by a native composer, who has written the libretto as well as the music. This Miss Branscombe has done and done with distinction."

—Musical America.

Excerpts from

"PILGRIMS OF DESTINY" are again to be performed on January 8th, in Chicago

by

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PUBLICATIONS

(Carl Fischer, Inc., New York)

Prelude for String Quartet, by Ernest Bloch.—This is a little piece, at least one should say a short piece, for nothing that Bloch ever writes is "little." However short the music may be, the contents are big. He is a man who possesses an extraordinary genius for musical composition, and appears unable to put pen to paper without real expression of real emotion. The music here is of moderate difficulty, in slow tempo throughout, and will attract string players and be found to be within the reach of advanced students.

Master School of Modern Piano Playing and Virtuosity, by Alberto Jonás, Book VII.—Various parts of this master work have already been reviewed, and there is little that one can add to what has already been said. The plan of the book is already known. Mr. Jonás has taken the point of view that teaching of piano should follow the method of the teacher in the studio who is actually demonstrating to the pupil the interpretation of master works. Therefore, instead of writing a series of exercises or compositions himself, he collects together selections from works or exercises by others and explains how they are best applied to purposes of instruction. The present book contains the following: Exercises for Fingers, Wrists and Arms, Away From the Piano, with many photographs; Phrasing; Embellishments in Music; Sight Reading and Manuscript Book; Conception and Interpretation; Expression—Musical Prosody and Musical Declamation; Execution and Rendition; Style; and Successful Piano Playing in Public. It seems to this reviewer that this book, or rather this complete set of books, by Mr. Jonás contains material of almost inexpressible utility to the student, and, he it said in passing, also to the teacher. There are some teachers who are fully equipped in all of the details which Mr. Jonás has so laboriously collected in the course of his great work, but there must also be many

teachers, especially away from the large metropolitan centers, who may need to refresh their memories in certain matters concerning piano playing, especially in details of interpretation, style, public playing and so on. That is nothing to be ashamed of, for it seems to be an acknowledged fact that even the greatest of great masters, Richard Wagner, got rusty and lost his perfect judgment in orchestration when he was long removed from centers where he could hear the best of orchestra playing.

When Mr. Jonás takes the point of view of the master teacher and sets down in his books just about what might take place in the course of a long series of lessons with a large number of pupils, he places within reach of every student and every teacher material for effective work. His idea was not only original but also valuable, and that his books have met with marked success is in no way surprising.

(Wm. H. Wise & Co., New York)

Two songs, by Rudolph Gruen.—They are entitled Hi-Ho, a coloratura number, and The Shadow. This last named song is dedicated to Marion Telva. The poem is by John Oxenham, and the music strange, mysterious and effective. The other song, dedicated to Virginia Rea, is very fast and brilliant, and is sure to carry over the footlights. Both songs have very florid piano accompaniments which will delight the professional accompanist.

(J. Fischer & Bro., New York)

A Mystery for Christmas, by Howard D. McKinney.—Mr. McKinney is director of music at Rutgers University. He has selected, edited, arranged and composed music for this Christmas mystery with pageantry and costumes, the characters being Mary, Gabriel, and six attending angels, twelve other angels, five shepherds and The Three Wise Men. An introductory note says, "This mystery, though modern in origin, is based upon the idea of an old XV Century Scriptural Play; these were written for the Church, and acted in the Choir or Chancel, etc." The work is planned so as to cause no difficulty for the average church choir and soloists.

(Clayton F. Sammy Co., Chicago)

Transcriptions for Two Pianos, Four Hands, by Edouard Hesselberg.—These additions to Mrs. Hesselberg's arrangements, Nos. 18, 20, 22, 24 and 27, are as follows: Chopin, Allegro, G sharp minor, op. 25, No. 6; Chopin, Vivace Legato, D flat major, op. 25, No. 8; Chopin, Allegro Con Fuoco, B minor, op. 25, No. 10; Chopin, Allegro Molto Con Fuoco, C minor, op. 25, No. 12; Chopin, Allegretto, D flat major, Toris Etudes, No. 3. In a prefatory note Mr. Hesselberg says that the object of writing these transcriptions is to offer those players who are unable to cope with the original difficulties of the works an opportunity to make their intimate acquaintanceship in duo form. It is evident that this objective has been attained, and it is still further believed that in many cases of student recitals and the like these transcriptions might prove attractive for public performance.

Ringling a Billiard Enthusiast

Robert Ringling, stalwart baritone of the Chicago Civic Opera Company, who, by the way is one of the stars incorporated in the talking motion picture tentatively captioned, Behind the Footlights, which Fox-Case is producing in Chicago, is a billiard enthusiast.

In his beautiful residence in Evanston, Ill., the singer has a spacious billiard room, and his first act on reaching home after portraying a heavy dramatic role at the opera is to seek relaxation in his favorite sport. Jimmie Ringling, three year old son of the baritone, is fast following in his father's footsteps, and is learning to use a cue.

A sequence showing Ringling Senior and Junior at the game will be incorporated in the Movietone film feature, which is the first full length sound production to be made entirely in Chicago.

Syracuse Music Notes

SYRACUSE, N. Y.—The music season here is on in full swing. The Morning Musicales opened its course with a concert by the Russian Symphonic Choir, Basile Kabalchich director, at the Strand Theatre. The choir is finely trained, and gave an interesting program. Especially to be commended was the fine rhythmic singing.

The Morning Musicales has been very successful in interesting Syracuse music lovers, and the result is that it has started the season with over four hundred new members. This addition brings the total membership to nearly 1,300, making it one of the large music clubs of this country. Mrs. William Cornell Blanding, the new president, has certainly enthused life and enthusiasm into the officers and members of this noted club.

The Syracuse Symphony Orchestra gave two successful concerts at the Strand Theatre. On the first program, Beethoven's Seventh Symphony was the principal number; on the second, Respighi's Feste Romane was played in Syracuse for the first time.

Some bitter comment has been caused by the action of the management of the orchestra in releasing a few Syracuse players and engaging performers from out of town to take their places. At any rate, the orchestra shows improvement this year, and for both concerts the Strand Theatre was completely sold out.

The Feste Romane proved to be an interesting and at times an exciting piece of music. It employs a large orchestra, a number of unusual instruments and shows Respighi's usual cleverness in obtaining rich sonorities.

The Morning Musicales gave its first program by local talent when the entire program was presented by faculty members, graduates and students of the College of Fine Arts at the University. The program attracted a large audience and all who took part were warmly greeted by their friends, both before and after their appearances. B.

Grand Opera Opportunities in America

It would seem that the oft-repeated statement that young American singers cannot gain operatic experience in their own country can be refuted at times. During one short month, the following artists from the Estelle Lieblich studio have had opportunities to sing grand opera roles: Beatrice Belkin—as Gilda in Rigoletto at Greensburgh, Pa.; Rosina in the Barber of Seville at Boston, Mass., and Bionda in Il Seraglio at Philadelphia, Pa.; Georgia Standing—as Carmen in New York City; Gertrude Wieder—as Amneris in Aida in Macon, Ga.; Dorothy Githens—as Mimi in La Bohème in Pittsburgh, Pa.; Dorothy Miller, and Celia Branz—as Hansel and Gretel in Hansel and Gretel, in Pittsburgh, Pa.; Karen Estelle—as the Dew Fairy and the Sandman in the same opera in Pittsburgh, and Sebel in Faust at Oil City, Pa.

Among the Lieblich artists at the Metropolitan, Dorothea Manski was given her first big opportunity in Die Walküre, singing Brunhilde for the first time in America, and Jane Carroll received permission from the Metropolitan to appear as a guest artist in Reading, Pa., her home town, where she sang Sebel in Faust.

Notes From the Betty Tillotson Concert Direction

The following notes come from the Betty Tillotson offices:

Vera Curtis was scheduled to appear at the Woman's Republican Club of Providence, R. I., on January 3.

Ellery Allen, lyric soprano, sang on November 29 at Englewood, N. J., at the home of Mrs. Dan Platt, before an audience of invited guests. She gave a group of Spanish, Italian, and English songs, the latter being old American, under the title of "Songs My Grandmother Used to Sing." This artist appeared on December 1 at the Hotel Vanderbilt in a joint recital with Arthur Van Haelst, baritone. On December 6 Miss Allen sang in Norwood, N. J., with the Norwood Choral Society. She will also be heard in a New York recital, and will feature a group of songs by Gena Branscombe.

Adelaide Fischer, soprano, sang in the American opera, The Lover's Knot, which was recently produced at the American Woman's Association through the medium of the National Opera Club.

Janet Cooper, lyric soprano, sang on NOV. 15, in connection with the St. Ambrose Quartet of Women's Voices.

Arthur Van Haelst, baritone, has been engaged by the Little Theatre Opera Company.

Boston Symphony in Benefit Concert

Announcement has been made of the program of the special non-subscription concert which the Boston Symphony Orchestra will give at Carnegie Hall Friday afternoon, January 10, for the benefit of the American Society for Relief of Russian Exiles in collaboration with the High Commission for

Refugees, League of Nations and International Anti-Tuberculosis Union. The all-Russian program will be conducted by Dr. Serge Koussevitzky. It will consist of the prelude to Khovantchina by Moussorgsky, Rimsky-Korsakoff's Suite from Sadko, the concerto for violin and orchestra by Prokofiev, Stravinsky's Orchestral Suite from Petrouchka, and the 1812 Overture.

Prokofiev's violin concerto will be played by Benno Rabinoff, who has just returned from a concert tour abroad, where he gave a series of twenty-five concerts, playing in almost every country of Europe. He is a pupil of Prof. Leopold Auer, who, it will be remembered, arranged a special concert for him two years ago in which Mr. Rabinoff was the violin soloist to the accompaniment of the Philharmonic Orchestra, with Prof. Auer himself conducting.

National Opera Club Matinee

The last meeting of the National Opera Club, Baroness von Klenner, founder-president, held in the commodious American Women's Club, New York, opened with greetings from the president—not a commonplace talk, but full of originality, piquant, informing, enjoyable. Invariably she points to the three slogans of the club—"An American Composer on Every Program," "Dollar Opera," "We Educate Audiences to Enjoy Opera"—which tell in brief the objects of the organization. Guests of honor named on the program were Eleonora de Cisneros, formerly of the Metropolitan Opera Company, Manhattan Opera Company, and principal European operas; Mrs. Edwin Franko Goldman, lecturer on Wagner Music—Dramatologies; Carl Schlegel, basso, formerly of the Metropolitan Opera Company; Dr. W. Freudenthal, president, Gessellig-Wissenschaftlicher Verein; Sophie Munde, vice-president and member of the Wissenschaftlicher Verein; Mrs. J. Lester Lewine, president, and officers of the Cultural Club; Chas. S. Baker, representing German Grand Opera Company, and Mrs. J. W. Loeb, president of the Current Events, and members.

The Serenade, At Calvary and Du, three songs by George Liebling, were well sung by Signor Reschiglian, Mr. Camajani at the piano. Mrs. Edwin Franko Goldman was greatly enjoyed in her talk on Richard Wagner, His Life and Loves, the musical illustration being Elizabeth's Prayer (Tannhäuser), sung by Marie vanGelder, an experienced and able Wagnerian singer; Johanna Arnold was at the piano. Lillian Benisch sang Schmerzen and Träume (Wagner), this beautiful music and its interpretation being enjoyed; Mr. Verse was the accompanist. Carl Schlegel sang Hans Sachs' Monolog and Wotan's Abschied, his sonorous voice resounding throughout the hall. Chairman of reception was Mrs. A. Kiese, and Mrs. Nathan Loth was chairman of artists. The midseason concert and dance is planned for January 23.



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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Lesson for Piano Men in the Present Difficulties of the American Piano Company—The Piano Not to Blame—A Simple Problem in Business Financing—What Must Be Done During the Coming Year

The recent announcements regarding the American Piano Company should not cause piano men to blame the piano for what has long been expected. The piano is just as it has been and is—the basic music instrument. There is the same amount of money in the land as ever, and there are people who will buy pianos.

There is little difference in the outcome of attempts to bring an excessive overhead in the piano industry that now exists in the radio industry. The radio slump the past few months is like that of the piano industry—there has been an over-production of radios. We now are going through that attempt to reduce imprudent inventories and over-production, such as was exhibited in the attempts to bring the American Piano Company upon a safe producing level commensurate with the demand or ability to distribute according to what those had to do the selling could maintain.

When the reorganization of the American Piano Company was brought into evidence, the present writer wrote a series of articles dealing with the problem of this one unit of the piano industry. Figures were given to show what this great inventory meant, and the which was created during the great prosperity in the piano business before the reorganization was effected. That the reduction as to inventory was brought about is known, but then set in an attempt to keep the production to the same figure that the American Piano Company showed in the past, but there was brought with this an excessive overhead that did not meet with a response that carried to profit and loss.

Distribution Troubles

Plenty of capital was provided, but the distribution was overestimated, and the business was not created in the ways that seem imperative in piano selling. There became apparent attempts to sell through special sales that had become obsolete, and the doing away with individual representation. The centering each representation into one unit in each territory did not carry with it those returns that seemed possible. In other words, a new presentation of the different makes was attempted, and this based upon methods of distribution that were distinctly adverse to those that had marked piano franchises in the past. All piano men are aware of what a shock this was to the entire trade. It looked good, probably upon paper, but it did not work out.

Then there was an unusual amount of money spent in the establishing of branches, the one representation carrying all the makes of the combination. Many thought this would bring in as much of a gross distribution at a less overhead than where the different units of production were, as it was claimed, competing with one another.

October and November, notwithstanding the great efforts made to carry on as to absorption of production, were not commensurate with the overhead. Special sales upon a large scale were attempted, but the selling did not come up to expectations.

Then much capital was utilized in the introduction of the radio at just the beginning of the slump in that instrument. Here was a mistake that could not be obliterated, for the radio was going into the decline of overproduction and the attempts of the radio manufacturers to spread out great accumulations of instruments made during the days when the radio production was dissolving as fast as the manufacturers could produce.

The Piano Not to Blame

So here we have the piano and the radio in the same difficulty, taking the American Piano Company

as an example. But with all this piano men must not under any excuse blame the piano. That production is of as much value as a commercial proposition as ever, and the difficulties of the American Piano Company will in no way deprive it of the ability to meet the music demand that now and always will exist.

It is a question of going after business in the piano selling way that always made the piano a great commercial possibility when handled right. No piano dealer can carry on with the overhead that has marked the selling in the past years. It must be remembered that the many gorgeous establishments that housed pianos were brought into existence during the days when the production of pianos, and this means the selling of them at retail, amounted to something like four or five times the production of this year. The cheap piano was the basis of the business in those days of big productions, but the high grade pianos formed the real foundation for the handling of the cheap pianos.

Piano men thought that the accumulating of instalment paper was for the selling to discount banks at a high cost to obtain cash, yet was eaten up by extravagant overheads, and this extravagance started in with the rent. There did not seem to be that care in estimating overhead, starting in with the rent, by the arriving at rental costs through estimating the selling possibilities according to population. Where a rental of \$100 per month was possible for profit-making, many a piano dealer was paying \$1,000 per month, and this was but the beginning of the overhead.

The Old Story

All this has been discussed in these columns for years, yet the piano dealer with the accumulation of instalment paper, the higher percentage of which was represented in the selling of cheap pianos, felt he was justified in taking the rental overhead in the belief that showy warerooms attracted customers, when in truth about nine-tenths of the piano sales were made outside the warerooms.

Radio selling has been carried on in the same way, but the manufacturers have not followed the plans of the American Piano Company, which seems in some ways to have been based upon methods of the General Motors in the selling of automobiles. That, however, was not the case with the radio men, although there are some traces of the General Motors selling methods in the radio distribution policies. The great trouble with the radio proposition was in overproduction. That was created within a very short time, when one looks back at the starting of this great wave of selling, that was induced by a replacement condition when the battery was superseded by electric power. After the replacement was effected then the radio manufacturers had risen to overproduction.

This with what some claim to be faulty distribution methods which did not allow the dealers to bring their intake of cash to take care of their maturities has brought about a somewhat similar condition that was shown in the efforts of the American Piano Company to build to a great producing center with a limited number of outlets. In the radio distribution there was no limit to the competition as to each make in territories, and the consequence was there are today hundreds of offerings by as many different dealers in every section of this country.

Just what the American Piano Company seemingly made effort to overcome was multiplied by the radio makers, and we now find an accumulation of production that is being offered in the daily papers at prices that no doubt cause many a purchaser to wonder how much the radio dealer made who sold him his

radio at a much higher figure. So we can here say that the radio is not to blame for the let down in sales, but in the faulty distribution methods of the radio and tube manufacturers.

Radio Difficulties

Today the majority of radio and tube traveling men are striving to collect instead of asking for orders, which are easy to get, but it is believed by many that the dealers have been conducting their shops on too extravagant overhead, which takes the cash the manufacturers should have in the striving to sell by advertising, which is a costly method when overindulged in.

We must admit that the piano manufacturers have arrived at a low production, the figures for this year of 1928 being so low that one does not care to consider or discuss it in print. That, however, is not the fault of the piano—we must admit there is money to be made in piano selling if it is carried along lines of the long ago where the personal appeal made a piano sale something to be accepted with consideration as to profit-making, and not as a ways and means to gather instalment paper. This is especially true when this instalment paper is utilized to raise cash to meet high overheads without consideration as to the costs the manufacturers have had to face and who do not get their percentage of the intake of cash that the dealers strive to collect, and this with a tailing of past due that the manufacturers are expected to carry. The discount companies are getting the real profits at the expense of the purchaser, the dealer and last, the maker.

This is plain talk, but facts are facts, and we can arrive at some understanding of this as we dig into the conditions that surround the affairs of several producers in pianos and radios. The one is akin to the other. The radio now is a musical instrument. The radio will arrive at the same conditions that surround the piano trade now. When it does then will begin the same reconstruction that now is necessary as to the piano.

The Regeneration

With the destruction of the methods employed by the American Piano Company as to distribution that seemingly put a crimp in the whole industry, and this probably through misunderstandings as to piano selling, there will begin a period of reconstruction as to production and distribution that will bring to piano men those profits that will depend upon subservience of pride as to "bigness" and the getting down to close scrutiny of costs of selling, the taking the piano to the people, and the handling of capital so that "the paper will be carried in the safe," as old-time dealers were apt to boast, not because they wanted it to stay there until it was paid out, but because there were no ways and means of getting cash upon it.

The discount bank furnished the cash for instalment paper, and did this on a safe basis where the dealer carried on right, but it did seem as though the average piano man believed he was making big profits and that induced him to spend his cash he paid so much for in a way that obstructed all profit making.

Stop and think of a piano sale that the instalment paper was utilized to get cash on a basis of over 20 per cent., when the profits on a piano represented by the paper itself did not show a net profit of 25 per cent. The overhead was larger than the amount paid for cash with the instalment paper as the basis of the security. But if only the cost of cash were retained to 20 per cent. that would have been safe with the overhead allowing of a profit making. But the overhead generally was greater than the cost of cash, and this same liability is represented in radio selling.

A Safe Basis for Profits

How many dealers ever received that 20 per cent. equity held to go to the dealer after the last payment was made? Let the piano man study this. Let him start all over again. Let him have a low rent. Let his pianos be the stock in trade, and not a cheap pride that eats up all the profits and then creates a loss by the cash costs that step in when

Piano and Musical Instrument Section

instalment paper is utilized to cover the excess overhead that is unnecessary in piano selling.

The piano is not to blame for the conditions represented in the American Piano Company difficulties—it is the excessive overheads contracted for, overheads that the automobile dealer would not dare to perpetrate, for the manufacturers would step in and stop it all.

There is one thing that can be said for the piano as against the radio, and that is the markup for the piano is more considerate as to the dealer than is the radio. If the radio dealer could obtain the same markup as is given the piano dealer then the traveling men might be selling now instead of trying to collect.

Don't blame the piano or the radio—it is not the fault of the buying public, but that of those who should be most interested, the manufacturing and distribution, with a lack of appreciation or understanding of name value. WILLIAM GEPPERT.

The Years Ahead

With this year the MUSICAL COURIER starts on the second half of its centennial journey. The fifty years passed have seen remarkable developments in invention and increased opportunities for educational and cultural advancement. The past half century has witnessed the growth of the piano industry to a great and honored position and the piano itself has developed into a wonderful art product. The piano has born an honored share in the development of higher standards of art and living, and today, the piano has reached the point of general recognition as the basic musical instrument. ¶ The path of the piano industry has not been a smooth one. Always has there been competition, and always have there been recurrent periods of gloom and despondency. With each new creation for the comfort, convenience, or enjoyment of the people the stress of competition has been keenly felt. The piano business has suffered successively from the introduction of the bicycle, the phonograph, the automobile, the refrigerator, and now the radio. It has never been a case of public rejection of the piano. Rather has it been that the general buying power of the people, enormous as it may be in the aggregate, is always limited as to individual family budgets, and the purchase of one article naturally limits or delays the purchase of other articles, however desirable.

¶ The marvelous development of the radio within the span of a few years has attracted the public as have few other products. The instant springing into popularity even of the crude machines that produced a tortured semblance of music and the mushroom growth of the radio industry as an immediate consequence is a phase of industrial development almost without parallel. With the further improvement of the tonal possibilities of the radio receiving sets, the radio began to challenge seriously the piano as the ideal means of providing music for the home.

¶ There is no use a blinking at the facts. The past year was not a happy one for the piano industry in general. It seems that everything conspired, as it has for the few years prior to 1929, to hamper the continued prosperity of the piano business. The growth of apartment house dwelling with its necessarily limited space hindered piano sales. The cheapening of automobiles, and the vast increase of mileage in good roads worked together to lessen the appeal of the home, bringing the family into wider and more hectic circles. ¶ All this could have been foreseen, as it actually was by some of the more prudent elements in the trade. A temporary crisis was affecting the industry. It was the part of wisdom to trim the sails of business, lighten cargo, and to take advantage of opportunistic winds. Those dealers and manufacturers who made drastic inroads on unnecessary expense, and prepared to make a profit even on the more restricted gross of business were the fortunate ones. Those who attempted the old lavishness and expense naturally suffered. ¶ What is the truth of the situation? What does the present year and the years to come hold for the piano business? There are plenty of guesses to be made, any or none of which may come to pass. The only thing to do is to take note of the trend of business, of public thought, of the ways and means of living in the future, to try to gauge the probable course of people's needs and desires.

¶ How does the piano fit into the picture? Certainly there is a place for it. One cannot seriously imagine the continuance of music without the piano,

the basis of all musical education and the indispensable means of accompanying solo instrumental or vocal performance. There are more definitely encouraging signs than this, however. ¶ First of all there is the straightening out of an exaggerated stock market condition which absorbed the attention and eventually the savings of many people, all affected with the natural desire to get rich as quickly and painlessly as possible. The recent crash had nothing whatever to do with the prosperity or depression of American industry. It was a pyramid of paper which eventually collapsed. Its immediate effect was harmful, but ultimately it is bound to improve conditions by establishing a safe and sane rule not only in stock operations but, of more importance, in the attitude of the people in investing money for paper certificates rather than in the real necessities of living and culture. ¶ Then there is the probable regeneration of the home circle, due in no small measure to the influence of the radio. Likewise the radio is spreading a knowledge of music and a gradual elevation of public taste in music, leading to a real appreciation of the part music can and does play in the lives of its devotees. Then too there is the great work of making music a part of the lives of the younger generation, the home owners and piano owners of the future. The work of the National Bureau for the Advancement of Music should not be discounted. The businesslike administration of President Hoover also promises greater industrial cohesion and stability than this country has enjoyed in many years passed. Labor is being protected and the troublesome farm situation seems in a fair way of being solved. ¶ The one big question is whether the present generation of piano men will stick to their jobs and work together for the common cause of music and the piano. Selling pianos is the most glorious occupation in the world, and in normal times one that well repays the effort. It is not so much a question of this year, as the years to come. Now is the time for a real trade solidarity, a willingness to make the best of the present situation, and abiding faith in the destiny of the piano and the piano business. Pianos can be sold, as they have been sold even in this year of disappointment. Let the piano industry take stock of its resources and face the future with courage and determination.

Down Payments

Radio competition seems to be forcing piano dealers into a rather dangerous practice. Instead of demanding a substantial down payment on the piano, there is a steadily growing custom to accept what can be gotten, in most cases less than the monthly rental on a used piano. It is recognized that most radios can be purchased on a basis of \$10 down. Even \$5 is sufficient in many cases. Radio payments are usually calculated on a twelve month basis with a carrying charge specified, or by careful manipulation included in the original purchase price. However, the best that the piano dealer can expect in such circumstances is paper running two and a half to three and a half years. ¶ There is a dangerous risk element in this. If for any reason a piano has to be repossessed within the half year, the money paid in by no means compensates for the cost involved for delivery and reconditioning. The radio dealer faces an equal possibility of loss, due to the fact that the radio itself is a mechanism more susceptible to serious damage. However, radio dealers do not bother with repossessing proceedings. If the situation becomes particularly acute they merely send a repair man who finds that it is necessary to remove the set to the store for the necessary work. If it is deemed hopeless to try to collect the balance, the machine does not go back on one excuse or another. At least if this is not common practice it has been done in more than one instance. ¶ However, the real point is that here is another instance of trying to sell radio and pianos on the same terms. It is not good business, however necessary it may seem from the competitive angle.

A Unique Publicity Stunt

The Sherman Thompson Music House of Eureka, Cal., recently hit upon a rather novel idea to stimulate public interest in music. Following the trend of the current season for the debut of youthful musical virtuosos, this company developed an orchestra composed entirely of real juveniles, the members of the orchestra ranging in age from two and a half to six years of age. There are nineteen members of the

orchestra. The conductor is eight years old and the pianist twelve, and their presence is needed "to give more stability to the orchestra." ¶ The baby orchestra has proved somewhat of a sensation not only in Eureka but elsewhere in the United States, due to the fact that one of the movie-tone companies made a sound film which was released in one of their weekly news reels. Naturally the Sherman Thompson Music House has come in for a great deal of publicity, through the interest of parents and friends and others who were amused at the idea of these tiny musicians producing something approaching real music. The idea was originated by the company who engaged the services of Karl Moldrem, a violinist who has made rather an intensive study of teaching very young children. All of the youngsters received twelve months training before the initial "recital" was staged.

A Place for the Piano

The National Association of Music Merchants has undertaken a valuable and timely work with the end in view of providing a place for the piano in the home in the original architect's plans and specifications. This is a matter that has been considered from time to time in years past but for brief periods only. There is no question but that a number of piano sales are lost because there is really no suitable place for the instrument. The growth of apartment house living where space is at a premium is partly responsible for this, but even beyond that in the smaller type of individual house more or less the same difficulty is found. ¶ The most important move made in this present campaign was the contacting of Edward C. Kemper, executive secretary of the American Institute of Architects, who has promised that this subject would be brought to the attention of the executive committee at its next meeting in March. The American Institute of Architects is the central body which has about fifty chapters affiliated with it. A number of other organizations have also been approached on the same subject, notably the Philadelphia Operative Builders Association, the Operative Builders Association of Washington, the Washington Real Estate Board, the Columbus, Ohio, Better Home Builders Association, the Real Estate Board of that same city, and the National Association of Real Estate Boards with headquarters in Chicago. ¶ In its official news bulletin the National Association of Music Merchants stated that "it is believed that while a great many architects and builders give consideration to providing ample space for such musical instruments as a piano, console models of phonographs and radio sets in drawing the plans for small living rooms, nevertheless it may be that favorable action along the lines indicated will result in bringing the subject to their attention and it may probably result in some desirable publicity. In approaching these associations the thought has been conveyed that music in the home is a very big and vital subject and one having to do with cultural and educational advancement."

S. P. U. G.

For some years this paper has advised that all charity contributions be handled in just as careful a fashion as other business matters. There are many causes worthy of support, but very often indiscriminate giving fails to accomplish anything but the enrichment of a few who are in back of the scheme. That this advice is based on sound reasoning is made evident through a recent report given out by the Bureau of Advice and Information of the Charity Organization Society. ¶ According to Mark M. Jones, economist, at least 50 per cent. of the \$250,000,000 which American business houses annually pay out in response to charity appeals is wasted. Although Mr. Jones does not feel that contributions should be reduced he does feel that business men should be aroused to the fact that they should not indulge in haphazard giving. ¶ "Putting it conservatively," said Mr. Jones, "I would say that less than 15 per cent. of the money donated could stand the test of responsible giving. Requests for money for community welfare or charitable activities are expected by the majority of business men. They pay their allotment as part of the company's responsibility to its community and promptly forget it. The next year the performance is repeated without any request from the executive for an account of the organization's stewardship." ¶ This does not mean that there is any reason for discouragement on the part of business men, but only that they should try to have their gifts go to the organizations which are doing good work in the charitable field; in other words, a Society for the Prevention of Useless Giving.

Piano and Musical Instrument Section

Birkel Prize Contest

The Birkel Music Company, Los Angeles, Cal., is offering \$500 in prizes for an essay contest on the subject "Why every American should be proud of the achievement of Steinway & Sons for producing the only American art product that can claim world leadership." The contest is open to all grammar, high school and college students. The essay is to comprise two hundred and fifty words and three prizes will be awarded, the first prize netting \$250, the second \$150, and the third \$100. These essays will be passed upon by a competent board of judges. The winning essays will be exhibited at the Birkel Music Company and published, after which they will be forwarded to Steinway & Sons, New York, to be preserved with the many other testimonials bestowed upon "The Instrument of the Immortals." The contest will close on January 15 and the prizes are to be awarded on February 1. ¶ The Birkel Music Company announced the prize contest in a full page advertisement in the Los Angeles Examiner, the text matter of which was exceedingly well written and which contained much information concerning the various medals and awards given to the Steinway as well as the numerous royal appointments which it has received. One paragraph in the advertisement, under the head of Steinway Symbols, contains a fine tribute that is worthy of reprinting. It reads as follows: ¶ "From the day in 1853 when the first Steinway piano was presented to the public of America it has represented the loftiest phases of the piano industry. A remarkable combination of artistic and industrial integrity, it has been universally accepted as the exemplar of what the perfect piano should be. So closely have the Steinways been identified with the musical career of the Republic that they have given a new and strong impetus to general culture. The uplifting of taste and the diffusion of musical understanding may be traced in a large degree to the ardent and patriotic efforts and the consummate standards of the far-seeing and unselfish men who founded the Steinway establishment. Their ideal was a beautiful voice. Their work was to create a sensitive but permanent vehicle for its expression. The realization meant the elevation and furtherance of the great art of music. Their field was the world and mankind the beneficiary. Rarely have men had such an inspiration and more rarely have they risen to the heights or possessed such unobscured and prophetic vision of the intellectual needs. They builded better than they knew." ¶ Such publicity is good not alone for the Steinway, but for the entire piano business. In a way it expresses the true relationship of the piano to the world of music and to the cultural advancement of the people. The Birkel contest should help focus interest on the piano, and bring the public to realize that they are not yielding a proper amount of appreciation for this great medium of musical expression.

A Menace Averted

For some time there has been considerable perturbation in the piano trade, or at least in a part of it, concerning the activities of the so-called retail buying fraternities, which purport to give to the individual buyer wholesale prices or something closely approaching thereto on pianos and many other articles. One such organization was made the special subject of investigation on the part of the Better Business Bureau and sufficient light thrown on the type and scope of its activities to enable the legitimate dealer some measure of defense against it. ¶ This particular organization advertises among its "members" that they can secure wholesale rates on almost any make of piano. However, investigation showed that they confined their offers to a few dealers who far from living up to the flamboyant claims of the announcements turned to the time honored practise of switching the customer to the pianos regularly carried by that store. Although the prices on these pianos seemed very low in comparison with the prices on the name value pianos originally named, they were still in excess of the real value of the pianos sold. ¶ However, this has not proved to be a very profitable field of activity, for the simple reason that many prospects refused to be switched. In such cases, they were never told that they could not buy the piano, but were put off from week to week in hopes of their eventually changing their minds. The only reprehensible feature of this deal is the art of the dealer who stooped to dealings with such

an organization. The sales arguments of such a concern can very well be imagined as consisting of nothing but downright lies about all pianos which were not made available under the sales agreement. ¶ The affair finally has evolved into a situation where it is recognized that the retail consumer considers the purchase of a piano of importance so important in fact that he is not ready to deal with an organization of which he has never heard and which has no business standing. Factory guarantees are all right in their way, but the customer usually does not wish to go back that far with his complaints. He expects the man from whom he bought the piano to take care of any grievance that he may have, and dealing with irresponsible merchants in other lines have taught the value of caution. So temporarily at least, the bug-a-boo of the retail buying fraternities may be scoffed at by the piano dealer.

Music and the People

The annual spring music festival of Westchester County, New York, is one of the notable events of the season, and one which proves the very genuine interest of the people in music. The people of Westchester County turn out in great numbers, not only to hear the festival, but to take part in it, often at great personal inconvenience. The choral competitions are bitterly contested. The communities participating are proud of their amateur musicians and the choruses themselves undergo arduous training in order to acquit themselves creditably in the competition. Public interest in music in the past few years has led to the establishment of a fine recreation center, which lacks the picturesqueness of the open air site under the towering walls of the great Kensico dam, but which certainly adds to comfort and audibility. ¶ This year, through the generosity of Mrs. Eugene Meyer, the recreation center is to have a huge organ, suitably designed for this large building by the Aeolian Company of New York. The organ, now being built, is of the latest

type of electro-pneumatic grand symphony pipe organ and will be ready for installation in time for the music festival in May. The instrument is a four manual type, Great, Swell, Choir, Solo and Pedal organs, with a floating fanfare division and one hundred and twenty-nine stops and couplers. The additional equipment of a self-player for the interpretation of Duo-Art organ rolls makes the instrument available for use at practically all times. ¶ The Westchester Festival is not only a great community enterprise but a significant proof of the firm hold that music has in the life of the people.

Pacific Coast Convention

Arrangements are now well in hand for the 1930 Convention of the Western Music Trades Association and the Radio Pre View. The place will be San Francisco and the convention dates, June 25 and 26, while the Radio Pre View dates will be June 25-27 inclusive, giving the dealers another day to view the 1930 Model radios. Ernest Ingold, president of the Western Music Trades Association, states that the St. Francis Hotel has been selected. The Pre View will probably be in the Palace Hotel. The dates have been arranged to run concurrently in order to facilitate attendance at both events for the dealers and manufacturers. ¶ The mornings of the 25th and 26th of June will be devoted to Convention sessions, followed on both days by convention luncheons. Each afternoon will be devoted to the Pre View. This will be confined to dealers and manufacturers, the public not being admitted. There will be radio dinners and dances each evening. On the 27th the finals of the golf tournament will be played off, with a golf dinner in the evening. B. P. Sibley, Secretary of the Western Music Trades Association, President of the Western Piano Corporation, is chairman of the golf committee. ¶ The foregoing arrangements are the result of joint work by three committees from the three leading music trade associations of Northern California, the Western Music Trades Association, the Music Trades Association of Northern California and the Pacific Radio Trade Association. Their first joint meeting was held on December 6th and was attended by leaders in all three organizations. Ernest Ingold, president of the Western Music Trades Association, presided. This was the first of a series of meetings which will be held to arrange details for the Convention and the Pre View.

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Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Houston, Texas, Piano Dealers Cooperative Advertising Campaign—A Fine Example of Faith in the Piano and Working Together for the Common Good of All

With all the gloominess that seems to pervade the minds of the piano men and which is reflected in diminished sales efforts, it is good to discover that there are still men in the trade who are looking towards the future and finding it not as black as some would have it. Down in Houston, Texas, there is a group of high minded and able piano men. They are more than average piano dealers, and right now they are showing the way to the other piano dealers of this country in regard to the burying of petty competitive differences and concentrating on exploiting music and the piano.

One intimation of the spirit which is animating these men is seen in a full page advertisement which appeared in the rotogravure section of the Houston Post-Dispatch just before Christmas. This was a cooperative advertisement sponsored by five dealers in that town offering the piano as the ideal Christmas gift. These dealers were Thos. Goggan & Bro., J. W. Carter Music Co., Goodell Piano Company, Brook Mays & Co., and the W. L. Pace Piano Company. The advertisement itself was attractively gotten up with suitable Christmas decorations, and contained in addition pictures of the store fronts of each of these dealers as well as a picture of the leading piano carried in each store. The text matter of this advertisement was also of interest in showing the spirit in which these dealers carried on this cooperative campaign. It read as follows:

A Plea for the Piano

"One of the most pleasant features of the holiday festivities is Music. Will there be a piano in your home to entertain the visitors? Surely no home is complete without the piano. It is possible to purchase a piano on terms that are the most convenient to you. The piano dealers of Houston, through special arrangements, are prepared to take care of your purchase with a small payment down and the balance weekly, semi-monthly or monthly.

"The home in which you live is worthy of the best. And the piano is the one piece of home furnishings that tends to make the home. It aids materially in educating the children along musical lines and equips them for the better things in life. Music can not accept a second place and no child should be without a musical career which will be more than welcomed in after years.

"No matter what you spend on the house you live in. . . no matter what plans you make to procure the best in fur-

nishings and appointments, your home is not complete without a piano.

"The presence of a piano in your home is a sure indication of the good taste and discrimination of the owner. It adds the final touch of distinction to the carefully planned interior. Its lovely music cheers and entertains."

A Worthy Cause

Here is a fine example of a worthy effort in a worthy cause. For many years passed there has been evidenced too much suspicion between one piano dealer and another. Too much time has been spent by dealers in watching how the other fellow is making out instead of planning constructive efforts for their own businesses. Too much money has been wasted by attempting to beat the other fellow out of a sale by ruinous allowances on trade-ins, along with all the other price cutting methods that have been employed in the heat of competition.

What is needed in the piano business today is just such evidences of good faith and good feeling between all units of the trade. It is no longer a question of competition between one make of piano as against another, but of the piano itself as against the radio, the refrigerator, the automobile, the various electrical household appliances. Piano men must make common cause to better piano sales, to create a public consciousness of the value and necessity of music.

Newspaper Support

One also observes that the piano dealers of Houston have evidently succeeded in interesting the newspapers of that city in to the point where they are willing to lend some active support to the music trades. The Houston Post-Dispatch not only has one page entirely devoted to music but prominently displayed in the department head on that page is the slogan recently adopted by the Music Industries Chamber of Commerce: "The Richest Child Is Poor Without Musical Training." In the issue of December 15 of that paper there also appears an article of the influence of the piano in the home, written by one of the staff writers of the paper. The article read as follows:

The Piano in the Home

"Of late there has been considerable fuss and rumpus over the city's multitudinous din. A noise committee, recently appointed in New York City, is making a tremendous noise over the question and incidentally spending a goodly portion of time, money and energy to hush up all the big cities.

"Sympathies are with them, but just how they hope to silence our obstreperous, growing cities is hard to say. In the past, a few laws were put through which put the restraining hand on birds, animals, auction bells, firearms, organs, hospital streets, musical junk carts, school streets, shouting and music in Sunday parades. What the new line of attack will be is unannounced.

"Their claim that noise is perhaps affecting the delicate ears and nerves of our younger generation is well founded. But if their attempts are in behalf of young girlhood and boyhood, then it is suggested that they could be of great aid to these young people by giving them the right sort of noise—music.

"Why not develop delicate young ears so that they may distinguish C major from G minor and even appreciate the music of the great masters? Place pianos in homes and educational institutions throughout the country, and let the

youngsters learn about the finest kind of noise (if it may be called noise) the world has ever created.

"It would be well to silence the cities' great din, but it would be well to offer a substitute to our young people. If the rapidly multiplying noise committees would join the great educators of this country in their attempts to awaken influence of a piano and piano study, they would perform a parents to a realization of the character building, cultural real service to the youth of America."

Missionary Work for the Piano in San Francisco—An Everyday Example of What Anyone Can Do to Help the Piano and the Piano Business

The San Francisco correspondent of the MUSICAL COURIER reports that a member of the music trades of that city recently took a meal in a popular eating place where music was furnished by an orchestra composed of young players who blithely hurdled technical difficulties and came out strong in the matter of sentimental expression. It might have been possible for a listener with a fairly sensitive ear to eat in peace, had not the orchestra been handicapped by a piano of very ancient vintage, aggressively out of tune. Evidently piano-tuning was not part of the overhead incurred by the house.

Enthroned near the piano, was a glossy automobile that had stood there for many weeks. Each patron, as he paid his check, was given a coupon entitling him to a chance in the final drawing for the machine. Patrons with even an elementary knowledge of arithmetic must have known that enough coupons had already been given out to reduce each competitor's chance to about one in a quarter of a million. As he dined, rather hastily, the member of the music trades wondered idly whether the discord that a succession of patrons must have heard, was offset by receiving a very remote chance in a cheap, new automobile.

A Timely Suggestion

As he paid his check and received his coupon, the man of musical instruments observed to the cashier: "Your manager is short-sighted. What he needs is a new piano, not an automobile."

The young woman agreed that the condition of the piano was awful, and suggested that the manager be told so. "He welcomes suggestions," she declared, brightly.

So the manager was called, a suave and businesslike man who heard with astonishment that a good, new piano might prove a better magnet to draw customers than an automobile. It had never struck him that anyone could suffer from a piano being out-of-tune. He promised to look thoroughly into the matter.

Commenting, later in the day, on the complaint he had registered, the member of the music trades said that since "canned" music in theaters gave a body blow to the power of the Musicians' Union, there is a growing tendency to hire unorganized players to perform in public places. The newcomers usually lack the skill and experience of the organized men. Their aim is very frequently to "get by" and they are apt to be less exacting, not only in the matter of salary, but also in such a matter as piano-tuning. If their employer thinks it immaterial to have the piano serviced, they have no backing to demand it.

In these circumstances, it does help the piano industry for patrons to remind restaurateurs who throw in melody with meals, that a good, well-conditioned piano is a prime essential, if they want to give patrons music, rather than mere noise.

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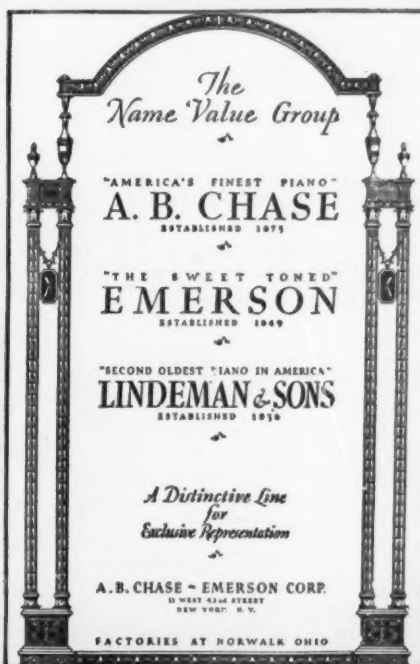
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Others tell us the Baldwin is "the world's most beautiful piano". We say only that Baldwin manufacturing methods are scientifically far in advance of present day common practice; that the record-breaking increase in the roster of Baldwin dealers is due to no special effort on our part but comes alone from the fact that today's piano buyers are demanding the Baldwin.

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BARTOK, BELA	Pianist-Composer
BETHLEHEM BACK CHOIR	
BOGUSLAWSKI, MOISYAT	Pianist
BONELLI, RICHARD	Baritone
BORI, LUCRESIA	Soprano
BRIUG, RICHARD	Pianist
CARRERAS, MARIA	Pianist
CASE, ANNA	Soprano
CABELLA, ALFREDO	
CHALIAPIEN, FEDOR	Cond.-Pianist-Composer
CONRAD, AUSTIN	Pianist
CORTES, LENORA	Pianist
DAL MONTE, TOTI	Soprano
D'ARANYI, YELLY	Violinist
DEHORVATH, CECILE	Pianist
DUPACHMANN, VLADIMIR	Pianist
EASTON, FLORENCE	Lyric-Soprano
ENGLISH SINGERS	
FORMICHI, CESAR	Tenor
GEBHARD, HEINRICH	Pianist
GIESRING, WALTER	Pianist
GOLDSAND, ROBERT	Pianist
GOSSENS, EUGENE	Conductor
GRECHANIENOFF, ALEXANDER	
HACKETT, ARTHUR	Comp. Cond.
HACKETT, CHARLES	Tenor
ITURBI, JOSE	Pianist
JOHNSON, EDWARD	Tenor
JOLAN, JACQUES	Pianist



A Partial List of Baldwin Artists

KINDLER, HANS	Cellist
LABUSKE, WILFORD	Pianist
MACMILLAN, FRANCIS	Violinist
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MEHLE, KATHRYN	Contralto
MELIUS, LUELLA	Soprano
MOCK, ALICE	Soprano
MOJICA, JOSE	Tenor
MUNZ, MICHELLE	Pianist
MUNZ, CLAUDIA	Soprano
NABELE, CHARLES	Pianist
OLZEWICKA, MARIA	Contralto
OSWALD, ALFREDO	Pianist
PAVLOWA, ANNA	Danceuse
RABA, ROSA	Soprano
RENGHINI, OTTORINO	
RIMINI, GIACOMO	Cond.-Comp.-Pianist
SANTO, ALFREDO	Baritone
SCIONTI, SILVIO	Violinist
SCIONTI, JOSEPH	Pianist
SHOFT, JOSEPH	Violinist
THIBAUD, JACQUES	Violinist
TILLOTSON, FREDERIC	Pianist
TOWNSHEND, RUTH	Contralto
VAN GORDON, CRYSTAL	Soprano
WHITTINGTON, DORSEY	Pianist
WOLFE, RALPH	Pianist
ZIGOMONDY, GABRIEL	Pianist

The Artists of the Chicago Civic Opera,
Philadelphia Civic Opera,
San Carlo Opera

